THE NEW YORK DRAMATIC MIRROR

Vol. XXVIII., No. 727. NEW YORK, SATURDAY, DECEMBER 3, 1892. PRICE TEN CENTS.

LYLLIAN AND TENNYE POOLE.

AT THE THEATRES.

Manhattan.—Ariane.

Drama in four acts, dramatized from Mrs. Campbell Praed's The Bond of Wedlock. Produced Nov. 22.

Henry Lomax	Maurice Barrymore
Chevalier de Valence	Mons. Marius
Sir Leopold D'Acosta	H. B. Conway
Max Steinbock	C. M. Collins
Lord Damian	Guy Standing
Professor Esseldine	Ernest Willis
Landlord	J. A. Holland
Groom	F. A. Connor
Lady Mandolin	Mrs. A. Griffiths
Lady Molly	Grace Huntington
Mrs. Grant	Mrs. Gilbert
Daisy Lomax	Little May Gilbert
Bateson	Miss C. Drenx
Babette Steinbock	Emma Hagger
Ariane	Mrs. Bernard-Beere

According to the announcement of the management Ariane is a play in four acts, dramatized from Mrs. Campbell-Praed's novel, "The Bond of Wedlock." Ariane may be best described, however, as an agony in four spasms, to say nothing of intermediary qualms. On Tuesday night at the Manhattan Opera House, where it was seen for the first time here, it cast a large audience into almost irredeemable dejection.

Old stagers have seen in their day many heart-pulling dramas. There were, for instance, The Sphinx, Camille, The Banker's Daughter, A Celebrated Case, East Lynne, La Tosca, but for substantial misery Ariane holds its own against all comers.

Ariane is the name of a wife whose husband is a drunken brute, and whose father is a modern version of Captain Costigan. Ariane has a lover, and it is the purpose of the drunken brute of a husband and the wily father to get the lover to advance a considerable sum of money to them through the influence of Ariane. Ariane, though, has a child, and motherhood saves her. But she lets the lover visit her and give her jewelry and sentimental remarks. Finally, the father, who is in desperate straits, "puts up a job," with the passive assistance of the lover, on the husband and, when the husband has furnished sufficient grounds for a divorce, arranges things so that Ariane and the lover get married. Of course there is the child; but the author has gotten rid of her by a few strokes of the pen and a violent fever. All this lands us in the library of a country house in England. Wedding bells and snow are in the air. Ariane and her lover have just married and Ariane declares publicly that it is the happiest moment of her life—but, she adds, she feels as if there were a shadow lurking. That is the cue for the divorced husband to appear in a fur coat at the window. Everybody has thought him in Australia or some other equally remote spot—everybody, that is, on the stage. Most of the audience were pretty confident that he was only waiting for his cue to cast a cloud all over Ariane's widening and brightening horizon. The divorced husband then shoots Ariane with a toy pistol, which doesn't go off very easily, and then shoots himself in the side scenes.

It is not necessary to comment on this plot. Any one who has been to the theatre much can see where it resembles other plays. The audience on Tuesday was not affected so much as it was probably intended to be. There is only one scene, that in the third act, in which the drunken brute of a husband finds out that a job has been put up on him and proceeds to appeal to his wife to forgive him in which the audience is carried away by the events on the stage.

Ariane is effective in that it gives Mrs. Bernard-Beere an opportunity to appear in several extraordinary pieces of upholstering. Mrs. Beere has a strong deep voice, an exceedingly large frame and a breadth of gesture that would be decidedly useful to her in a scene with the American actor named John L. Sullivan. There were moments on Tuesday when she awed by her commanding presence and stentorian elocution. But sympathy to a certain extent was detracted from her throughout her harrowing experiences because of the fact that she seemed thoroughly capable of battling with a hard, rude world.

Maurice Barrymore played the part of the drunken brute of a husband with much force and considerable subtlety. In the scene of the third act mentioned his acting was extraordinarily fine.

Mons. Marius as the wily Papa made use of many clever bits of by-play and mannerisms appropriate to the character. But he made use of these bits of by-play and mannerisms too frequently and he sacrificed accordingly several of the situations intended undoubtedly to excite pity.

H. B. Conway gave a dignified and consistent performance of the role of the lover; Emma Hagger was lively as the young woman who assisted the wily father in leading the drunken brute of a husband astray, and Grace Huntington wore a number of stunning gowns that were extremely becoming.

Harrigan's.—Mulligan Guard Ball.

Play in three acts, by Edward Harrigan. Revived Nov. 28.

Dan Mulligan	Edward Harrigan
Simpson Primrose	John Wild
Tommy Mulligan	Dan Collyer
Pinero Pugh	Joseph Sparks
Gustavus Lochmuller	Harry Fisher
Washington McSweezy	Charles Coffee
Rev. Palestine Puser	William West
Honora Dublin	Charles McCarthy
Brigham Slopover	George Merritt
Gardener Garlic	Fred. Peters
Timmy Sullivan	Dan Burke
Bridget Lochmuller	Hattie Moore
Maggie Kearney	Emma Pollock
Kitty Lochmuller	Ada Lewis
Cleopatra McSweezy	Fannie Barche or
Annie Riley	Annie Buckley
Cora Casey	Marie Gorenflo
Susie Sopus	Daisy St. Clair
Mary O'Brien	Pauline Edwards
Cordelia Mulligan	Annie Yeamans

A revival of Edward Harrigan's olio of New York characters and scenes called The Mulligan Guard's Ball was brought forward at Harrigan's Theatre on Monday and it was accepted at once with unqualified delight.

This play is one of the first produced with Mr. Harrigan and the late Tony Hart in the cast. The time since its first-night is so long that there were undoubtedly many in the audience at Mr. Harrigan's new theatre that knew of the Mulligan Guards only by hearsay.

There are enough to whom the present production is in the nature of a novelty to crowd the theatre for many nights, and the veterans that remember the nights of the Theatre Comique will without doubt revisit the play in sufficient numbers to swell the box-office receipts to a very considerable extent.

Of course few of the original cast appeared in the piece on Monday. It was demonstrated clearly, however, that the new members of Mr. Harrigan's company are fully as clever as were the old. But we still have Mr. Harrigan, and we have John Wild, Harry Fisher, and—popular in spite of the fact that they do not appear on the stage—Composer Dave Braham and Manager Mart Hanley.

Braham's melodious and merry airs "Nelly After Five," "Babies on Our Block," "The Skidmore Fancy Ball," and others heard for a decade only through wheezy barrel organs have lost none of their charms.

The colored barber shop scene, with John Wild as the central figure, the sewing bee scene, and The Mulligan Guards' Ball, with its awful collapse, are of course the most uproarious features of the performance. Through them and the many other complications, Harrigan, Wild, Dan Collyer, Sparks, McCarthy, and Annie Yeamans, Ada Lewis, Emma Pollock, Hattie Moore moved conspicuously, and the minor people were equally diverting in so far as they had a chance.

The scenery by Frank Dodge is faithful to detail, and capitally painted.

The Mulligan Guards' Ball will be danced for many a night.

People's.—The Power of Gold.

Melodrama in five acts. Produced Nov. 28.

Badgi Zambra	William J. Humphrey
Paul Judson	Lloyd Melville
Mark Harley	Theodore Roberts
Sammy Smudge	Edward J. Heron
Dr. Stephen Saunders	C. J. Vincent
Meg Judson	Amelia Bingham
Lady Brandon	Olive Oliver
Norah Donnelly	Mollie Revel

Walter Sanford's latest melodrama, The Power of Gold, was initially performed in this city at the People's Theatre last night. The audience was large, and the play possesses popular elements that pleased.

The scene is laid in London, and the play deals with persons that represent the extremes of the social system. It abounds in what are known as "characters" of somewhat strongly drawn types.

The story is of crime and misfortune, with the inevitable ultimate adjustments. The scenes of poverty include a garret of a London tenement and a street in Whitechapel, and there are a foundling asylum, a drawing-room in a London house, and a madhouse. The climaxes of the play develop scenes of excitement, and the actors were frequently called out last night.

There is little that is new to the stage in this melodrama, but the old material is handled in a way to simulate novelty, and The Power of Gold will no doubt find prosperity here.

Windsor.—Friends.

Edwin Milton Royle's strong and interesting play, Friends, which was originally seen at the Standard Theatre in this city late last season, held the interest of a large audience at the Windsor last night, and elicited frequent applause.

Upon its former representation here this play was generally commended as a remarkable first effort, and the acting of its author, who plays the leading part, was praised. Friends has been notably successful on the road, and it is well staged by Manager Hartz. Mr. Royle is very clever as the independent son and devoted friend and lover, and is ably assisted by a company mainly the same as before. Mr. Henderson, Miss Fetter, E. D. Lyons, C. A. Handyside, and Theodore Hamilton deserve special mention for good work.

Grand Opera House.—My Jack.

Walter Sanford's production of Benjamin Landeck's melodrama, My Jack, attracted a rather small audience to the Grand Opera House last night. Its impressive scenic outfit—the work of the late Matt Morgan—brought forth many expressions of admiration, and its exciting movement and thrilling climaxes kept the audience at a high pitch of excitement.

The company is a good one, and includes George L. Montserrat, P. A. Anderson, Edward Ames, William Stafford, Edgar Forrest, Royce Alton, W. H. Hollis, C. J. Vincent, F. G. Haines, Lillian Brainard, Mabel Florence, Annie Shindle, and May Lytton.

Third Avenue.—The Cattle King.

A large audience greeted J. H. Wallick in his border drama, The Cattle King, at Jacobs' Third Avenue Theatre last night. In this play horses, pistols, and red fire play prominent parts. The exhibits in this drama include feats of equestrianism, and a display of trained horses, including "Calamity Jane," and an educated donkey whose acts are very entertaining. Mr. Wallick's plays are well known, and popular. The Cattle King should satisfy the most sensation-loving East-Sider. It will probably do a big business this week.

Fourteenth St.—Aunt Bridget's Baby.

George Monroe, whose comical Irish female personation has become well known, appeared at the Fourteenth Street Theatre last night in a new version of Aunt Bridget's Baby, by Scott Marble.

The sketch gives ample opportunity for the display of Mr. Monroe's peculiar humor, and has several features of the kind popularly employed to ornament farce-comedy.

One of Mr. Monroe's innovations is a travesty of the disrobing episode of Thérèse Raquin, made sensational in Boston and other cities by Mrs. James Brown Potter. As the travesty precedes the original in New York, it is doubtful if it will appeal here save as it illustrates Mr. Monroe's peculiar humor.

The supporting company in Aunt Bridget's Baby is unusually clever, and includes Thomas J. Ryan, a well-liked Irish comedian, and Alf. Hampton. The piece has many new jests and songs, and presents a bevy of sightly girls.

Tony Pastor's.—Variety.

Another change of bill at Tony Pastor's drew a full house last night. Bessie Bonehill, who has won great favor here, sang new songs to new plaudits. Katie Lawrence was again seen; J. W. Kelly, in his new Kellyisms, was very happy. Billy Carter's banjo was skillfully and amusingly fingered. Lillie Western illustrated her instrumental versatility, the Parisian de Phillippi family fixed themselves as favorites, Monroe and Mack, the funny negro team, were at their best; Tessie Langton, a charming vocalist, made her debut; Robert A. and Maggie Hewlette introduced their novelties, and the Barrett Brothers gave evidence of their title to prominence. It is one of the best programmes yet offered at this popular house.

Koster and Bial's.—Vaudeville.

Koster and Bial's had a large audience last night. The Edouardos, grotesque dancers, gave a new sketch called "Une Soiree chez le Colonel," which newly illustrated their novel ability, and Kokin, a Japanese juggler appeared for the first time. This magician performed several very difficult feats, and bids fair to become a favorite. The quartette of female quadrille dancers from the Eden Theatre, Paris, have excited new wonderment. Vanoni sings two new songs, "La Continière Model" and "Celestine," the Berats have new dances and pantomime; Wood and Shepard give a new comical act, and the operettas of Blue Beard and the Rendezvous go with new spirit. Offenbach's Orpheus and Delebe's The Miller's Daughter are in daily rehearsal and will soon be presented.

Columbus Theatre.—The Soudan.

The Soudan was presented at the Columbus Theatre on Monday night before a large and enthusiastic audience. It is a powerful spectacular melodrama, and is excellently mounted. The company is well chosen, the principal players being Annie Meyer, Alexander Kearney, James Howe, and Horace Lewis, and the play promises to draw crowded houses for the remainder of its stay.

Harlem Opera House.—The Old Homestead.

The Old Homestead, with Denman Thompson as Uncle Josh Whitcomb, opened last night at the Harlem Opera House and was warmly received. The comedy is carefully mounted, and the company is a strong one, including George Beane, the original Cy Prime. Next week, Rose Coghlan in Diplomacy.

Imperial.—Variety.

Fougère continues to be the principal magnet at the Imperial Music Hall. Her songs and dances have not lost any of their charm. The rest of the programme is excellent.

At Other Houses.

Mrs. Bernard-Beere played in Ariane at the Manhattan Opera House for the last time last night. To-night she will appear in Adrienne Lecouvreur.

Thomas Q. Seabrooke will open a season at the Manhattan Opera House next Monday night in The Isle of Champagne. This comic opera employs 100 persons, is handsomely costumed, shows elaborate scenery, and has been very successful in other cities.

Excitement continues at Niblo's, where The Scout is still vividly represented. Dr. Carver's wonderful shooting, the fall of a horse through a bridge into a stream far below, and the thrilling doings of Indians, Mexicans, and the other wild characters employed keep the large audiences at this house in a fever of surprise. Manager Comstock on Saturday gave a free performance to thousands of children, and the event was one of the most interesting in local stage annals.

The Ensign comes to the Fourteenth Street Theatre next week.

The Grey Mare, though still popular, will give way next week at the Lyceum to Sardou's specially-written comedy, Americans Abroad.

The Fencing Master is quite evidently on the Casino stage for a Winter run. Its audiences are very large, and the opera goes with tunefulness and dash.

E. S. Willard still draws large and admiring audiences in The Middleman, at the Star. Other plays are in preparation, but this one is still potent.

The bucolic humors of The Country Circus, with bona-fide sawdust incidents, are drawing large audiences to the Broadway.

Little Tippett, with its comical infant complications, shows no decrease in attractiveness at Herrmann's.

At Proctor's, Neil Burgess' quaint personation of the rural spinster, and the horse race in The County Fair are drawing large audiences.

No play in the history of Palmer's Theatre has drawn larger audiences than those that witness Aristocracy. The play is perhaps the best that Bronson Howard has written, and it is ideally interpreted.

John Drew is playing in The Masked Ball at the Standard to audiences almost as large as those that saw him at Palmer's.

This is John F. Sheridan's closing week in Fun on the Bristol at the Bijou. Marion and Post and the Misses Hartz last night introduced a dance called "The Widows." Next week A Society Fad will be seen at this house.

Comedian Goodwin still pleases large audiences at the Fifth Avenue in A Gilded Fool.

The prize-fight incident added to Candy at the Union Square, is the most amusing thing in an entertainment that amuses continuously.

THE BROOKLYN THEATRES.

Grand Opera House.—Dr. Bill.

Dr. Bill, interpreted by an excellent company, proved a strong favorite with Grand Opera House auditors last evening. Nellie Vale Nelson, the ex-Brooklyn amateur, appeared to advantage as the lively Mrs. Dr. Brown, and William Wilson, also well-known in this city, played the part of Dr. Brown successfully. Ida Bell did the kangaroo dance. George W. Monroe in Aunt Bridget's Baby next week.

Columbia.—The Lion Tamer.

Francis Wilson began his second week's engagement in The Lion Tamer last night to a crowded house. The music and dancing as well as the comedian's fun-making were enthusiastically applauded. Lulu Glaser sang "Tell Me With Your Eyes," very prettily. Denman Thompson in The Old Homestead comes next week.

New Park.—Henry VIII.

Madame Modjeska, as charming and gracious as usual, appeared for the first time before a Brooklyn audience in her new presentation of Henry VIII., as given a few weeks ago at the Garden Theatre. The performance was well received by a good-sized audience. Mrs. Bernard-Beere will make her Brooklyn debut at the Park next week.

Bedford Ave.—The Tar and Tartar.

The Tar and the Tartar was presented on Monday evening at the Bedford Avenue Theatre. The cast is admirable. Mathilde Cottrelly, a favorite with Brooklyn audiences, was especially welcomed. Annie Myers, pert as ever, sang "Dixie" with her usual eclat, and William Pruette, described on the bills as "America's greatest baritone," was in good voice.

Lee Ave.—A Parlor Match.

Series 9 of A Parlor Match was applauded to the echo at the Lee Avenue Academy on Monday. Evans as the literary man, and Hoey as the collector, were as funny as ever.

Amphion.—Wang.

De Wolf Hopper and his capital company are the attraction at the Amphion this week. Wang is produced with all the same scenery and costumes that were seen during the run of the opera at the Broadway Theatre. The principals were encored frequently on Monday.

A THEATRICAL TRANSFER.

[Special to The Mirror.]

ATLANTA, Ga., Nov. 28.—The Fulton County records reveal a deal of considerable importance that has just come to light. On the 5th inst. a contract was filed in the County Clerk's office between Frederick Warde and Klaw and Erlanger. By the terms of this contract, Frederick Warde transfers to Klaw and Erlanger his entire right and interest in and to the business of the Warde-James company for the season of 1892-93, with all the scenery, costumes, etc., and Klaw and Erlanger assume all contracts for the said season, an additional consideration of $200 being allowed to Mr. Warde for his services as an actor. The consideration named in the contract for this transfer is $5,000.

MESSAGES FROM MANAGERS.

DENVER, Col., Nov. 22.—Miss Margaret Mather authorizes me to state that her season will close on Dec. 10. She will then retire to private life.

F. H. WAKEFIELD, Business Manager.

CLEVELAND, O., Nov. 26.—A false report is circulated that Friends company will close. Deny this, as business is big and tour lasts till June.

A. F. HARTZ.

ALBANY, Nov. 28.—Harry J. Clapham, Jr., died here of typhoid fever. His father was with him.

H. P. SOULIER.

MATTERS OF FACT.

Christmas is open at Jacques' Opera House, Waterbury, Conn. This opportunity is offered only because of an unexpected cancellation. Big business is assured.

Maclyn Arbuckle is meeting with marked success this season with the Players' company in character work.

The pecuniary and artistic success of Hallen and Hart's new play, The Idea, is proven by the fact that they are offering for sale their valuable farce-comedy, Later On, particulars of which can be found in another column.

Excellent open time can be had at Milsom's Theatre, formerly the Grand Opera House, Nashville, Tenn. This theatre has just been remodeled and furnished in modern style. The auditorium is level with the sidewalk. Liberal terms will be made with first-class attractions.

A comic opera is wanted for Proctor's Theatre, Summer of 1893. Mr. Proctor is still offering good open time at Hartford and Albany, and has the week of March 7 open at the Grand Opera House, Boston.

S. D. Ferguson has a new comedy for soubrette, eight characters, which he claims is a sure money winner, which he will let out on royalty or sell outright. He has also a prominent business man, who will pay $5,000 a season for the mere introduction of his wares. He can be addressed 853 Broadway, Room 53.

GOOD WORK BEGUN.

The women of the dramatic profession met Nov. 22, at 2 P. M., at 29 West Thirtieth Street, to discuss the advisability of forming a Women's Auxiliary of the Actors' Fund of America.

Among those present were many that were instrumental in making the Actors' Fund Fair a gigantic success, and the interest and enthusiasm they manifested on this occasion in the new undertaking showed clearly that they are prepared to enter upon the project of founding and sustaining a benevolent organization with the same spirit and the same generosity that crowned their exertions last Spring with memorable results.

The meeting was opened at half-past two o'clock, and Marie Hilforde was made temporary chairman.

Miss Hilforde made a brief address, setting forth what had been done during the Summer toward obtaining the views of representative actresses on the subject of an association to help their sisters that were in need of such aid as could be given only by a philanthropic organization composed of women. "The great object," she said, "should be to help those who are trying, and who are willing to help themselves." Miss Hilforde read a number of encouraging letters from actresses, heartily approving the object of the meeting and pledging their coöperation.

Then followed a general and informal expression of views by those present.

Mrs. A. M. Palmer made many excellent suggestions one that actresses be exempt from fees, but instead donate two dresses, or any two articles they may desire to give, either fancy work, or paintings, which the society could dispose of to increase their funds.

Bertha Welby related a very touching incident of a woman who called upon her, who, to all appearance, was prosperous. Upon taking her leave she suddenly discovered she had forgotten her purse and was compelled to borrow car fare. Miss Welby having nothing less than a dollar gave her that, and dismissed the incident from her mind. A week hence the money was returned with the remark that for seven days that single dollar had sustained the woman and her child. This simple story shows the need of an auxiliary.

Mrs. Fernandez told of a young woman who had secured a good engagement, but was unable to dress the different plays. Mrs. Fernandez enlisted the aid of others, and thereby supplied her with the necessary wardrobe, enabling her to fill the engagement, and contribute to the support of those dependent upon her.

Mrs. Sydney Rosenfeld spoke at some length, advancing many good suggestions. She had given considerable thought to the subject as to how self-supporting women can aid one another.

There were remarks by Agnes Ethel Rockerbush, Ella Starr, Mrs. C. A. Doremus, Mrs. Minnie Maidern-Fiske, Isabelle Evesson, and many others. A number of letters were received from those whose hearts are in the work, but who could not attend.

The following temporary Committees were appointed:

Committee to wait upon the officers of the Actors' Fund: Estelle Clayton, chairman, Bertha Welby, Marie Hilforde, Isabelle Evesson, Rosa Rand.

Nominating Committee: Mrs. J. W. Keller, chairman, Mary Shaw, Bertha Welby, Estelle Clayton, Isabelle Evesson, Dora Goldthwaite, Mrs. C. A. Doremus, Mrs. Fernandez, Mrs. Eldridge.

Organizing Committee: Mrs. Sydney Rosenfeld, chairman, Mrs. A. M. Palmer, Mrs. C. A. Doremus, Mrs. E. E. Kidder, Estelle Clayton, Isabelle Evesson, Mary Shaw, Ella Starr, Marie Hilforde, Mrs. Minnie Maddern-Fiske.

The committees have all held meetings since Tuesday. The committee that is to wait upon the officers of the Fund to propose an alliance with the Fund Association has received word that a meeting of the trustees has been called for the purpose of receiving them and hearing what they have to say. The committee on organization will meet to-morrow (Wednesday) afternoon at the residence of Mr. A. M. Palmer.

THE MIRROR will keep the women of the profession throughout the country promptly informed of the progress that is made, for it is the wish of the promoters of the new association that all actresses shall unite with them in the good work. Notice of meetings will be given through this journal.

LEDERER'S NAVY PROJECTS.

"A Paltry Million, by Charles Klein, was produced at St. Paul a fortnight ago by Charles Dickson," said George W. Lederer to a MIRROR reporter. "It met with an unmitigated success; so much so that I intend to secure a New York theatre for its production next September.

"Mr. Dickson will appear in New York before then, though. I have signed a contract by which he will appear at Proctor's Theatre in April for several weeks. The play in which he will be seen is Incog. Mr. Dickson's leading lady is Maud Haslin. Lillian Burkhardt, who replaced Clara Lippman in the company, has made a hit.

"A Paltry Million will possibly be acted a few times this season on the road, but Incog is so strong an attraction that I have not the least thought of shelving it for a very long while.

"I have just organized a twenty-five thousand dollar syndicate for the purpose of producing in New York on May 1 for a run a new spectacular comic opera entitled Venus. The libretto is by Byrne and Louis Harrison, and the music is by Kerker. Most of the cast is engaged.

The new Empire Theatre in Chicago will be opened on Feb. 1. It will be owned by the Empire Theatre Company, in which I and my partner, Harry Weil, have considerable stock. I will be the manager of the theatre.

"Within a very short time, I intend that my stock company shall produce a play called The Bridegroom, by Charles Klein. Shortly afterward the company will play again Mrs. Pacheco's Nothing but Money, which the author has revised."

A TRIBUTE FROM THE WEST.

CHICAGO, Nov. 23, 1892.

To the Editor of the Dramatic Mirror.

SIR.—"The gentlemen in journalism," the editors *sans peur et sans reproche*, have come to be anxious in the conduct of THE MIRROR.

To the testimony of the Atlanta *Journal*, that "the business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles," permit me to give my hearty endorsement, and to add that neither has ever had occasion to make apology for the other.

Long may your paper continue to be, as it now is, a distinctly unique addition to American journalism. Long may it continue to justify its name, by reflecting the best things in the dramatic world, and long may it continue to be the "organ of the American theatrical profession," the staunch friend of high endeavor, the relentless foe of vice, in things theatrical. ORTHOS.

DOCTOR CUPID.

The title of Frank Daniels' new vehicle, a clever three-act farce-comedy, by C. B. Clifford, a Philadelphia newspaper man, is Doctor Cupid. The plot, or semblance of plot, is rather pathologic than genealogic, as it hinges on the transfusion of blood from the veins of apresumably healthy man into those of a Summer hotel-keeper by the name of Mudge. An unscrupulous disciple of Hippocrates took the blood from a criminal, who had been formerly a Malay pirate. The "new blood" proves entirely too opulent in carbon for Mudge, whose moral and physical characteristics undergo a complete metamorphosis—from the meek and docile Mudge to the fierce, throat-cutting, ship-scuttling pirate—causing endless trouble in his family and among his friends. Mr. Daniels did excellent work as Mudge. The piece was produced at Rochester on last Monday, and made an immediate success. The original title of the piece was Blood Will Tell. Julian Mitchell, who staged it, thinks its first production was the most successful in the history of such entertainment, and the Rochester papers coincide.

ROSINA VOKES' TOUR.

Clarence Fleming, manager of Rosina Vokes, was in New York last week. Mr. Fleming says that when Miss Vokes' company begins its engagement at the Tremont Theatre, Boston, next week, it will present a new play founded on a magazine sketch that appeared about a decade ago. The play was dramatized originally by the author of the story. Cecil Clay, however, took hold of it and condensed it from three acts to two. It will be acted therefore in connection with some one-act play. Mr. Fleming says that Miss Vokes will appear in New York as usual later in the season. Her company includes now many of the old members and several new ones, including Evangeline Irving, a sister of Isabel Irving, of Daly's company, and Marie Hillyer. Miss Hillyer plays leading business next to Miss Vokes and her work is spoken of by Mr. Fleming as particularly effective. When asked why it was that Leslie Chester—the English beauty, several seasons ago a member of Miss Vokes' company, who had been announced as a member of the company this season—was still in Europe, Mr. Fleming said that it was getting to be an annual occurrence for Miss Chester to arrange to come to this country and to abandon her scheme at the last moment.

BARONESS BLANC IN DECEPTION.

The Baroness Blanc is rehearsing this week at the Casino. Her tour will begin at the Star Theatre, Buffalo, on Dec. 5. She will then go to Pittsburg and to Baltimore. The Baroness' company includes Byron Douglas, Mark Lynch, Vinton Ayre, R. C. McClannin, Ida Waterman, Edith Totten, Eva Vincent and Angeline Bell. John W. Hamilton has given up his position as business manager of the Fifth Avenue Theatre, and will personally direct the tour of the Baroness. Mr. Hamilton informs THE MIRROR that he is busily engaged filling time, and that he has not the slightest difficulty in securing dates. George W. Keogh will be the business manager of the organization, and Mr. Collier has gone in advance. The rehearsals are under the direction of Max Freeman. On Thursday, from 10 A. M. to 2 P. M., the diamonds and stage costumes of the Baroness will be on exhibition at her apartments in the Hotel Marlborough for her friends and members of the press.

CHARLES FROHMAN'S LATEST.

A French play called Champignol Malgre Lui, that had a run at the Nouveaute Theatre, Paris, was secured recently for this country by T. Henry French. Mr. French has just sold the American rights to the play to Charles Frohman. Mr. Frohman in turn informs THE MIRROR that he will stage it at the Garden Theatre beginning on April 3, Easter Monday. The play is described as a light comedy, whose complications entangle a household. In this respect it resembles, of course, the majority of French comedies brought to this country within the last few years. Mr. Frohman has not yet announced the names of the actors under his management that will appear here in the play, but as he has several hundred players at his command, there is no doubt that he will be able to cast the play excellently.

BENEFIT FOR HARRY HINE.

It is with deep regret that the friends of Harry Hine, the theatrical manager, hear that the malady from which he has been suffering for a long period has now prostrated him completely. For two weeks he has been confined to his bed and unable to move a limb or raise a hand. Under favorable conditions it will be a long time before he will be able to attend to business again, and it is feared that he may never be able to do so. Under the auspices of many prominent managers, including Carl Barnabee and MacDonald, T. Henry French, Tony Pastor, Henry C. Miner, Frank W. Sanger, Al Hayman, and Charles W. Thomas, a performance will be given at the Broadway Theatre for the benefit of Mr. Hine next Sunday night. Nearly all the prominent actors and singers that will be in the vicinity of New York at that time have volunteered to appear. The seats are now ready. The price to be asked for them will not be settled until some time to-day (Tuesday) when they will be placed on sale for the public. Those that desire to secure seats, or to subscribe to the fund, should make their cheque or P. O. order payable to "R. A. Roberts, treasurer, Harry Hine Testimonial Fund," and should write to Mr. Roberts at 1180 Broadway, New York city.

A KINDNESS ACKNOWLEDGED.

The Reed and Collier company, of which the late Charles Reed was one of the principals, has sent the following letter to the Boston Lodge of Elks, which conducted the funeral of the comedian, and interred his remains in the Elks' Rest, Mount Hope Cemetery.

"We, members of the Reed and Collier Hoss and Hoss company, beg leave to submit to Boston Lodge of Elks, our sincere thanks for their kindness in attending the funeral services of our late friend, Charlie Reed, and beg to thank them for the manner in which the funeral arrangements were conducted by them.

"W. C. Smyth, William Collier, Louise Allen-Collier, Arthur E. Moulton, May Jordan, Adele Farrington, Helena Collier, Marie Celeste, Helen Reimer, J. W. Myers, D. L. Baker, J. B. Gentry, Samuel C. Mott, John R. Murchie, C. J. Clarke, M. L. Heckert, John C. Sorg, and David J. Andrada."

ROBERT MANTELL'S SEASON.

Robert Mantell played last week for the first time in this vicinity since his appearance at Proctor's Theatre. To a MIRROR reporter Mr. Mantell said that his season so far has been better than any other season in his experience. He is appearing exclusively in The Face in the Moonlight. During the last month the actor has elaborated skilfully his performance of the dual role that he acts in this drama. He has made the soldier more romantic, and he has made the vagabond more sinister and grotesque. Mr. Mantell will continue to appear in The Face in the Moonlight throughout the season, and his tour will take him to a few cities that he has never before visited.

POISONED BY SARDINES.

J. S. Sanford, advance agent for Effie Elisler, arrived in Knoxville, Tenn., the other night, and before retiring partook of a box of sardines and a cup of coffee. He had not been in bed long before he was taken violently ill. A physician who was called decided that Mr. Sanford had been poisoned. He was treated, but his illness continued, and he was assisted to the station, where he took a train for New York. The sardines had been tainted from the box from which they were taken.

A THEATRE PANIC.

A lamp in the ticket-office of Robinson's Opera House, Cincinnati, was overturned the other night, and set fire to a pile of lithographs. The blaze was quickly extinguished, but somebody raised a cry of fire, and about 300 persons in the galleries made a rush to escape. Two colored men were hurt, though not fatally, in the rush. The audience in the other parts of the house was kept quiet, and the performance was continued.

ANOTHER PIRATE LOCATED.

H. L. Averill, manager of the Opera House at Bellows Falls, Vt., writes that Harry LaMarr is playing a piece said to be Neill Burgess' Widow Bedott, under the title of A New England Home, and that the manager of the Barre, Vt., Opera House, who played a ten-cent pirate company for two weeks in December, booked LaMarr for Thanksgiving. Legitimate companies should avoid such a house and play Montpelier instead.

A NEW JERSEY DEVICE.

The city fathers of Camden, N. J., have passed a bill-board ordinance providing that no lithograph or show bill of any place of amusement can be exposed in that city without previous payment of a license of $50 by each theatre so advertised. This touches quite nearly the Philadelphia theatres, and is designed to promote the interests of the local theatre.

CHRISTMAS OPEN AT MIDDLETOWN

Owing to the closing of Captain Herne U. S. A., Manager Gilbert has Dec. 26 Christmas open at The Middlesex, Middletown, Conn. This house was opened Oct. 1 by Mr. Joseph Jefferson in Rip Van Winkle, and is one of the handsomest and best equipped theatres in New England.***

The CHRISTMAS MIRROR will be published next week. It will be the biggest and the best holiday number we have issued. Order from your newsdealer, or send 50 cents to THE MIRROR office, and your copy will be mailed promptly on publication.

REFLECTIONS.

THE theatre at Lincoln, England, was destroyed by fire on Saturday.

SEVERAL members of Margaret Mather's company threaten to sue her if she ends her season at Des Moines next week, as she says she intends to do. Several managers, notably David Henderson, also threaten to form a combination if she refuses to keep her engagements to play at their theatres. Miss Mather, on the other hand, says that she is physically unable to continue to act.

WALTER AUGIAS will open a season of twenty weeks on Dec. 5, with his Souvenir company.

GEORGE M. GRAY, of the Muggs' Landing company, was in this city on Saturday for the purpose of engaging two new people.

MAURICE HAGEMAN and Frank D. Nelson will take out an opera company, opening on Dec. 12. George Granger has been engaged as business manager.

C. E. CALLAHAN reports that Underground has been doing a good business through Pennsylvania.

J. M. SCANLAND, of Los Angeles, Cal., writes complaining that the manuscript of his play, called Ruth, or Mormon Marriages, which was once before stolen from him, is again missing, and he warns managers against having anything to do with the production of the piece. He says he entrusted the manuscript to a Mrs. C. H. King, of Chicago, who has ignored his requests for its return.

THE Digby Bell Opera company is very successful in Cincinnati in Jupiter.

BIGELOW FALES injured his foot so seriously in a stage fall during a performance of The Limited Mail in Erie, Pa., on Thanksgiving Day, that he was obliged to be off several days.

GILMORE'S Band, now under the baton of D. W. Reeves, formerly director of the American Band of Providence, R. I., has returned to New York, and made arrangements with T. Henry French for a series of Sunday concerts at the Grand Opera House.

EDWARD M. BELL, who plays the leading part in Little Tippett, at Herrmann's Theatre, was unable to go on on Saturday night, owing to tonsilitis. Manager Duncan B. Harrison, who is his understudy, was also ill, and George E. Bryant was engaged to read the part.

MANAGER DANIEL SHELLEY has engaged Tom M. Jordan to represent Wash. T. Melville in The Black Detective.

BESSIE TAYLOR will open her season in Bertha, the Sewing-Machine Girl, in New England, on Dec. 8.

THE opera company sent by Colonel Milliken for a six weeks' engagement over Harry Davis' Pennsylvania circuit has been doing an excellent business for three weeks. On Wednesday last he sent on a dramatic company under a ten-weeks' engagement.

LAURA ALBERTA, who has been playing the leading part in The House on the Marsh for six weeks, returned to the city on Wednesday last, seriously ill. She expected to open in The Clemenceau Case on Dec. 7, and she will do so, if her health will permit.

THE members of the Marie Gurney Opera company say that they rehearsed for four weeks and then were dismissed without a cent.

BERTHA WALTZINGER, who has been known as a successful church and concert singer, assumed the part of Maid Marian in Robin Hood at the Garden Theatre on Wednesday night, and acquitted herself well. She will take the part occasionally at night and at every matinee. Her voice is a pleasing mezzo-soprano.

P. H. HENNESSEY, familiarly known as "Spike," now playing an engagement with The Stowaway, recently married Isabella Charlton, a daughter of the Rev. John Henry Charlton, a leading clergyman of Oakland, Cal., in that city.

PAULINE WILLARD, the leading lady of the Jim the Westerner company, did not leave the company at Newark, N. J., on one day's notice, as erroneously stated, but was summoned to the bedside of her mother, who was ill. Fanny McIntyre was engaged to play Miss Willard's part until she returned. Miss Willard rejoined the company at Pittston, Pa., on Thanksgiving, and Miss McIntyre returned to New York.

Christmas dates open at Oshkosh, Wis. Address J. E. Williams, Manager Grand Opera House.***

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—Country Circus, 8 P. M.
CASINO—The Fencing Master, 8:15 P. M.
GRAND OPERA HOUSE—My Jack, 8:15 P. M.
HARRIGAN'S—Mulligan Guard Ball, 8 P. M.
H. R. JACOBS'—The Cattle Kid, 8:15 P. M.
HERRMANN'S—Little Trixie, 8:15 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 2 P. M. and 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta.
LYCEUM—The Grey Mare, 8:15 P. M.
MINER'S—The Scout, 8 P. M.
PALMER'S—Aristocracy, 8:15 P. M.
PEOPLE'S—The Power of Gold, 8 P. M.
PROCTOR'S—The County Fair, 8:15 P. M.
STAR—The Middleman, 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE—The Lilliputians, 8 P. M.

BROOKLYN.

AMPHION—Wang.
EDWORD AVENUE—Tar and Tartar.
COLUMBIA—Old Homestead.
GRAND OPERA HOUSE—Dr. Bill.
LEE AVENUE ACADEMY—The Danger Signal.
PARK—Modjeska.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

THE GERRY OCTOPUS.

WHEN the State Legislature conferred police powers on the GERRY Society about fifteen years ago, the police organization of this city was not nearly so efficient as it is to-day. If the system was defective then, it is not defective now, and the paid officers of the city are entirely able to meet all demands. Whatever reason or excuse, therefore, that existed fifteen years ago to clothe the Society with these extraordinary powers has disappeared, and inasmuch as these powers have been flagrantly and frequently abused it is time they should be withdrawn by the people's representatives.

The GERRY Society has proved to the community that it is not to be trusted with duties and privileges that should be left solely to the civil authorities. The attitude of this society toward the children of the stage is not the only evidence of its arrogance and tyranny. The daily press during the past month has given abundant testimony in this direction.

The GERRY Society has become a menace to the community. Instead of a blessing it threatens to become an intolerable curse.

The time has come to check the outrages it commits in the name of the law. It has gradually usurped the functions that pertain strictly to the people's paid guardians, and it is exercising them unjustly, with a contemptuous disregard for public opinion.

Its course of arrogant defiance ought to be brought to a speedy end. It devolves upon the legislature—unless a majority of its members are Mr. Gerry's creatures—to make an inquiry into the evil this Winter and to take remedial action.

DE KOVEN.—Reginald de Koven is to write a stage department in *Harper's Weekly*.

PERSONAL.

O'KEEFE.—Anna O'Keefe, of the De Wolf Hopper Opera company, has risen rapidly in the comic opera art. She began her career at the bottom of the ladder and her success has been achieved by talent and earnest work. In a very few years she has become a favorite with the public. Although she commands a large salary she has lost none of her ambition and continues to strive for artistic improvement. A portrait of Miss O'Keefe precedes this paragraph.

LOTHIAN.—Napier Lothian, Jr., has resigned as stage manager of the Digby Bell Opera company. He is succeeded by Charles H. Jones.

MATHER.—Margaret Mather acknowledged her marriage at Denver last Tuesday, and will retire from the stage at Des Moines on Dec. 10. She has canceled all engagements falling on later dates, and given notice of dismissal to her company.

HART.—Louis Bret Hart, the MIRROR correspondent at Buffalo, N. Y., was in town Thanksgiving Day, having come with a party of Buffalonians to witness the Yale-Princeton football match. Mr. Hart, who is a young lawyer and identified with local politics in his city, wears a broad smile, as his party, after a very close and exciting contest, was victorious.

KEMPER.—Collin Kemper has been especially engaged to play the leading juvenile part in Carroll Johnson's production of Fitzgerald Murphy's play, The Irish Statesman.

PERKINS.—Walter Perkins was called upon to play the part of Sam Delafield in Men and Women at very short notice at Philadelphia last week. According to several that saw his performance, he made quite a success.

BELKNAP.—Edwin S. Belknap, the co-author of the one-act play, The Better Part, has been spending the Summer in Paris. He is busily at work play writing. He writes that he expects to remain in France throughout the Winter.

DE FREECE.—A. B. De Freece, who was the director general of the Actors' Fund Fair, is filling the same position in the Letter Carrier's Fair, that began on Monday at the Madison Square Garden.

SLOCUM.—J. W. Slocum, the theatrical manager, who has been associated with J. C. Duff and other prominent men, has left the Ship Ahoy company, and is now in town.

FLEMING.—Clarence Fleming, manager of Rosina Vokes, was in New York last week to spend Thanksgiving with his family.

MORRIS.—Last week Felix Morris received the pleasant intelligence that he had been made a member of The Players.

O'NEILL.—Friends who had first known James O'Neill when he was in the stock at Cleveland presented him with a gold-mounted cane during his recent engagement in that city. The presentation speech was made felicitously by Will McConnell.

LATCHAW.—D. Austin Latchaw, who writes an interesting theatrical column in the *Kansas City Journal*, calls the attention of managers to the fact that it is wrong to believe that Kansas City will not support the most costly productions. It is only No. 2 companies, says Mr. Latchaw, that Kansas City objects to.

WILMER.—Perhaps the youngest member of Nat C. Goodwin's company is Sidney Wilmer. Mr. Goodwin, however, evidently has much confidence in the ability of Mr. Wilmer, for he has intrusted him with the management of the stage.

PLYMPTON.—Eben Plympton, who has heretofore been identified with the role of Sir Thomas Clifford in the Hunchback, will play Modus in the production of this play at the Star theatre by Minna Gale-Haynes. The former part will be played by Charles Barron or John T. Malone.

THOMPSON.—Clara Louise Thompson has left The Operator company and has returned to New York in quest of another engagement.

NORMAN.—Beatrice Norman is considering an offer from Mrs. Thurber, of the New York Conservatory of Music. Miss Norman is one of the seventeen young women who were selected from numerous applicants at the Madison Square Garden, some time ago, to undertake a thorough course of musical education for grand opera. Miss Norman is undecided as to whether she will pursue the course.

JOHNSON.—Laura Johnson, a bright American actress, over a year ago won commendation from the London press for her personation of Thérèse Raquin, in a dramatization of Zola's novel of that title. This is the role in which Mrs. James Brown Potter is now appearing. The *Saturday Review* remarked of Miss Johnson that in some phases of her art she recalled Rachel, while the *Times* declared that she portrayed the terrors of Thérèse "with remarkable vividness."

HAMILTON.—By amicable arrangement with H. C. Miner, John W. Hamilton has relinquished the business management of the Fifth Avenue Theatre to associate himself with the tour of the Baroness Blanc, who will open her season in Deception at the Star Theatre, Buffalo, on Dec. 5.

KLEIN.—Charles Klein is an active dramatist. His A Paltry Million has just been produced by Charles Dickson. Another play of Mr. Klein's, The Bridegroom, will be produced shortly by the Lederer Traveling Stock company, and Mr. Klein has one or two other plays under way. Mr. Klein is responsible for A Mile a Minute, but he does not lay stress on that fact. He has also had a good deal to do with revising plays. He touched up a number of melodramas that have stirred the emotions of Bowery audiences, and he took the liberty of altering Aunt Bridget's Baby.

VANONI.—Vanoni has been engaged by Eugene Tompkins, through the agency of Edmund Gerson, for the production of Babes in the Wood, beginning early in January. Vanoni's salary is said to be $800 a week. This is a very nice little sum, indeed.

THE POOLE SISTERS.

The pretty and expressive features of the Poole Sisters—Lyllian and Tennye—look forth from the first page of THE MIRROR this week. They made their first appearances on the professional stage in the Fall of 1891. Prior to that time they were well-known in Buffalo and in New York society. Lyllian Poole, who is a mezzo-soprano, made her first appearance in Cavalleria Rusticana at the Casino. She sang the role of Lola. The New York *World* said of her then: "Miss Poole sang delightfully. She is a promising young artist, and has a fine voice and an excellent stage presence." She afterwards appeared in a special production in Priscilla, in Brooklyn, and the same paper said of her: "Of course, Priscilla was the principal figure of the opera. That was Lyllian Poole. She was amazingly sweet, and extremely fetching in her gray dress, and in white apron. The original Priscilla did not dress so, and if she did she wasn't half so pretty and tuneful as her mimic. Miss Poole's voice is sweet, and she would do credit to any opera company." When the Manhattan Athletic Club's Dramatic Association produced King Gallinipper last April Miss Poole was especially engaged as the prima donna, and the *Home Journal* pointed out the fact that she specially scored a success as the Princess. At the beginning of this season Miss Poole was engaged as leading support for Vernona Jarbeau. The great majority of the papers along the route of Miss Jarbeau's company have been extremely eulogistic of Miss Poole's acting and singing. The *Ithaca Journal* said: "Miss Lyllian Poole in the role of Lucy made a very favorable impression. She has a melodious mezzo-soprano voice and a very winsome stage presence. Everything she did 'went' with a large audience, and encores followed every one of her songs." Tennye Poole is a year or so younger than her sister. She made her debut as a member of the Dancing Girl company, under Daniel Frohman's management, at the Lyceum Theatre, in the Fall of 1891. She was Kitty Cheatham's understudy at Daly's Theatre during the season of 1892. She left Mr. Daly's management, and, as she wanted to have some experience in opera, joined with her sister Thomas Q. Seabrooke's The Isle of Champagne company, appearing in Buffalo and in Chicago. The role of Bridgette in that opera is now offered to her. In August Tennye Poole joined George W. Lederer's comedians and toured with them on the Pacific coast. When she joined the company it was understood that she was to play small parts, but Mr. Lederer soon increased her salary and advanced her position to that of leading ingénue. She will be seen in New York at one of the Broadway Theatres this season as a member of Mr. Lederer's company. The address of the Poole Sisters is 204 W. Twenty-third Street, New York city, and their business manager is Sidney G. Poole. Actresses like the Poole Sisters are ever welcome to the stage. With constant study and with the methodical assistance of their manager, their individual abilities should advance them before long to important positions.

MR. HAMMERSTEIN'S PLANS.

A prospectus inviting subscriptions to a season of thirteen weeks of grand opera has been issued by Oscar Hammerstein. It is proposed to begin the season at the Manhattan Opera House on Jan. 23 and close on April 22. Three regular evening and one afternoon subscription performance weekly are planned. On Saturday evening there is to be an extra performance, at which some light opera will be sung. The names of the chief singers engaged by Mr. Hammerstein have been published. Part of the scenery painted for the late American Opera company will be used. Moszkowski's opera, Boabdil, will open the season.

THE COLLEGE YOUTH IN TOWN.

Once a year the college youth descend upon New York to possess the town by day and the theatres by night. This annual event comes on Thanksgiving Day, which is marked by a football contest. For years this has been going on and has contributed to general amusement, except that the theatres have been made so noisy that no entertainment other than that spontaneously furnished by the boys has been enjoyable.

Managers have "viewed with alarm" the increasing hilarity of the boys from year to year, and of late have taken precautions—with little success—against it. This year, however, either from a lack of the usual spirit in the visitors or from more perfect plans to subdue them, there was less disturbance in the theatres than usual; but in those houses that furnish entertainment of the kind most affected by young men—and especially college young men—hilarity reigned, as usual.

Koster and Bial's has always been a favorite resort for the collegians. A heavy iron railing this year divided the seated crowd on the floor from the standing throng, and orders had been given at the box-office to decline to sell boxes and seats to the college contingent where their intentions were open to suspicion. But it all availed nothing. This house was full of collegians when the fun opened upon the performance, and they ran the show. The visiting forces were fairly divided in exposed colors between the orange and black of Princeton, and the blue of Yale. But in noises, no college was distinguishable. The boys amused themselves by loud and favorable comments upon the physical and other graces of the young women who performed, and literally went daft over Vanoni, whom they covered with their colored silks thrown in a happy frenzy. They accompanied her in her song of "Georgie," and finally angered her so that she refused to respond to calls that might almost have been heard on their college campus. The disturbance was at last so serious that the show was broken off in the middle and the lights turned down. Policemen that had been practically powerless to govern the crowd helped out of the hall those who were not able to help themselves.

A scene similar, but a little less clamorous, was enacted at the Imperial, where the admiration for Fougere was so pronounced that she did not dare to dance in accompaniment to her song of "Ta-ra-ra." Here, too, the performance was greatly abridged in order to get rid of the noisy audience.

There had been an intention to take possession of The Black Crook bodily, but managerial alertness, exercised some days in advance, prevented this. As it was, there were hundreds of college boys at the show, but a great majority of them were unable to get seats, and compelled to stand after the exercises of an arduous day, they were comparatively orderly. They set the house in roars, however, by their technical football expressions, applied with enthusiasm to the French quadrille dancers.

Manager Duncan B. Harrison stood at the entrance to Herrmann's, and took from incoming students enough horns and rattles to start a wholesale business devoted to such noise-makers. His audience, however, was noisier than usual. Hundreds—perhaps thousands—of students were scattered among the other theatres, and in all places they declared themselves with tumult and the vociferous wit of their years and condition.

THE THEATRICAL CENTRE.

The vicinity of the MIRROR office is rapidly growing in theatrical importance, and it is destined, before next Summer, to become the centre of business. The handsome offices on the Broadway entrance to the Empire Theatre, next door to THE MIRROR, have all been rented to leading concerns. They have been planned with a special view to the needs of theatrical tenants and contain every imaginable convenience. Among those that will have their offices in the Empire are Charles Frohman, Rich and Harris, Al. Hayman, Frank W. Sanger, and Elisabeth Marbury. Abbey, Schoeffel and Grau have their offices in the Mirror building. The Actors' Order of Friendship and the Theatre of Arts and Letters have their respective headquarters in the Broadway Theatre building, one block above. Next May several prominent theatrical concerns, that are now situated on or near the old Rialto, will remove to the more convenient and advantageous district between Thirty-fourth and Forty-second Streets. The theatres in this region of the city built and in process of construction now include Harrigan's, the Park, the Casino, the Empire, the Metropolitan, the Broadway, Abbey's new theatre, and the new American Theatre. And there is a prospect that even this large number of playhouses will be increased within a couple of years. The hotels are equally numerous in this section. They include the Marlborough, the Normandie, the Oriental, the Gedney, the Vendome—which has the handsomest café in the city—the St. Cloud, and the Metropole. The new Stewart Hotel is building at Forty-first Street, and next Summer the Astors will build a magnificent hotel on the property now occupied by Acker and Merrall's store at the corner of Forty-second Street.

THE USHER.

Concerning certain comments in relation to the Theatre of Arts and Letters in the last number of THE MIRROR, I have received the following letter:

Permit me to thank you in the name of the Theatre of Arts and Letters, for the absolutely fair and intelligent leader you so kindly devoted to its cause.

May I, however, correct an impression of "The Usher" not altogether in line with the facts?

The Committee on Press, so called, will not, and cannot decide whether critics shall be admitted to the performance.

This has never been in serious question. The committee is practically a sub-committee on membership, who decide *which* newspaper men shall be admitted to membership.

I feel sure THE MIRROR will concede the propriety of some discrimination, where there are so few seats, and but one performance. It is not probable that the committee will in any way abuse this trust, and if they do it is better that such a committee be responsible.

Thanking THE MIRROR again for the good work of definition and criticism, I remain

Very sincerely yours,
HENRY BURGESS M. DOWELL,
Secretary Theatre of Arts and Letters.

THE MIRROR goes further than to concede the propriety of some discrimination. Not only because the seats are few and the performances limited, but because there exist in this town dramatic writers who are a detriment to aspiring managerial effort and a disgrace to journalism should the line be drawn. Critics are entitled to sit in judgment on the productions of the Theatre and Art and Letters; "commission" writers, "strikers" and ignoramuses ought to be barred out.

✤

Anonymous communications rarely receive attention from THE MIRROR, but I think an exception to the rule may be made properly in the case of the following letter, which bears the Louisville postmark:

EN TOUR, Nov. 2, 1892.

To the Usher:

Thanks, thanks for your words relative to "the signs of the times in the last issue of THE MIRROR!"

In this day of charlatanism, when notoriety takes precedence of fame; when genius is told to "go-a-begging," and when the studious player is so often disheartened with the cry "Seriousness counts for nothing; you must debase yourself and your art if you would succeed"—in this day, I say, it is like finding an oasis to read the words of a liberal mind—one that believes the true glory of the theatre has not passed away, and that we younger men need not be ashamed of our art and may hope, by devotion, to make ourselves worthy of those who have gone before us.

This may be sentiment, but it is sincere.

Once again I thank you, and I thank THE MIRROR for its tone, which commands respect for our people.

A YOUNG ACTOR.

There are many players like "A Young Actor" whose ambition requires only opportunity and encouragement to blossom into achievement. And it is such players that strengthen the abiding faith that many of us have in the future of dramatic art in this country. It is the spirit revealed in the foregoing letter that assures us that the legacy of the past has been guarded zealously during the interregnum of acquisitive speculation. Truth and beauty can be hidden away, but they never die.

✤

All along I have maintained that the mists would clear away. The storm and the stress period through which the theatre has passed taught salutary lessons, and accomplished certain benefits. While the art side was obscured, the commercial side was developed, and there is no doubt that the progress in that direction will eventually prove a blessing to the drama and to the profession.

Signs are not wanting that we are emerging rapidly from the transitory state, and that the movement is now toward a clear and elevated altitude.

Order is coming out of chaos; good taste is once more asserting itself; the public pulse, not long ago fitful and feverish, is showing strength and regularity; the conditions, formerly disordered and uncertain, are taking on normal and well-defined characteristics.

This cannot be doubted by any one who is familiar with the theatrical trend in the metropolis this season, and who is in a position to judge by the unfailing test of box-office receipts what class of attractions is enjoying the richest reward of public favor.

✤

For the further encouragement of "A Young Actor," and of all other young actors that are enlisted under the true standard, a brief quotation from John Ruskin, which ought to be committed to memory by every member of the profession, seems to me to be timely.

"All the arts of mankind and womankind," he says, "are only rightly learned or practised when they are so with the definite purpose of pleasing or teaching others. A child dancing for its own delight, a lamb leaping, or a fawn at play, are happy and holy creatures, but they are not artists. An Artist is—and recollect this definition—a person who has submitted to a law which it was painful to obey that he may bestow a delight which it is gracious to bestow."

And here endeth the first lesson.

✤

Last week the women of the stage met for the preliminary organization of their philanthropic association. Whether it will be an auxiliary of the Actors' Fund or an independent body will depend upon the Trustees of the Actors' Fund. A committee from the women will wait upon the Trustees and ask that their association shall be admitted as an adjunct to the Fund proper—not, in any sense, to interfere with or to influence the present arrangements, but simply and solely to supplement the ordinary work of the Fund by approved forms of benevolent activity among actresses.

✤

Of course it is impossible to predict what action the Fund Trustees will adopt. Inasmuch as the women quadrupled the money in the Fund's treasury last May by their co-operation in the great Fair, it is evident that they have the strongest of claims for admission on the basis described. They do not want to govern the Fund; they merely wish to be permitted to extend and to improve its scope in a new and urgent department of philanthropy.

✤

THE MIRROR heartily approves of the Women's Auxiliary, and endorses its request for a union with the Fund. Its objects cannot fail to command the respect and the support of the entire profession, for they are of a kind that the Actors' Fund, as now constituted, does not and cannot embrace. For the sake of the Fund let us hope that the Trustees will promptly and heartily consent to the new organization's demand. Should they fail to do so, the women's association would become a separate body, and there is not a particle of doubt in my mind in that case that the Fund would suffer from a division of interest and effort.

✤

Manager MacGeachy and Thomas Q. Seabrooke are jubilant over the success of their experiment in Philadelphia last week. They hired the Academy, engaged a special orchestra in New York, did all their advertising of The Isle of Champagne in the newspapers (including those boycotted by the "Combine") and in spite of a total expense of nearly $8,000 on the week, cleared a net profit of $1,200. When it is borne in mind that this attraction a short time ago lost $1,500 a week for three weeks running at one of the "Combine" theatres, this victory for newspaper advertising and managerial independence of boycotts means a good deal. The American Billposting monopoly did not get one cent of Isle of Champagne money, for not a sheet of paper was put out for the engagement. Even the boards in front of the Academy were left vacant, except for some small advertisements which MacGeachy cut out of the papers and stuck on with mucilage.

✤

Julian Magnus, manager of Marie Wainwright, and an experienced journalist, writes: "I think that the custom of having a dramatic critic solicit theatrical advertisements must of necessity often prevent his expressing his honest opinions in the columns of his paper." This opinion of the "commission" critic system is shared by every manager and every journalist whose views I have learned.

MINER VS. DALY.

Henry C. Miner brought an action against Augustin Daly to recover $5,000 damages for alleged misrepresentation in the sale to the plaintiff of the play, Roger La Honte. While Mr. Miner was in Paris in 1888 he saw the play, and learned that Mr. Daly had purchased the rights for it in this country. Upon his return, he made a contract with Mr. Daly for the exclusive production of the play in this country and Canada for one year for $5,000. The play was produced at Niblo's under the management of Mr. Daly in January, 1890, and was afterward taken on the road by Mr. Miner, who found that it was being produced by others. Mr. Miner asked Mr. Daly to protect his exclusive right. Mr. Daly declined to do this, and also refusing to return return the money Mr. Miner had paid, this suit was brought. Mr. Daly's lawyer claimed that no misrepresentation had been made by his client, and that Mr. Daly had not contracted to protect Mr. Miner's rights. Judge Patterson held in sympathy with this contention, and dismissed the complaint.

A THANKSGIVING DINNER.

Manager T. Henry French on Thanksgiving Day gave a dinner to the Bostonians, who are appearing at the Garden Theatre in Robin Hood, in the blue room of Delmonico's, which was decorated for the occasion. The company went directly from the matinee to the dinner. Mr. French sat at the head of the table, and Bronson Howard at the foot. Among those who enjoyed the feast were Jessie Bartlett Davis, Camille d'Arville, Henry C. Barnabee, Mrs. Barnabee, W. H. McDonald, Marie Stone, Tom Carl, Eugene Cowles, and Dellon Dewey. Speeches were made by Mr. French, Mr. Howard, and Mr. Barnabee, and Misses d'Arville and Davis and Messrs. McDonald and Cowles sang the quartette from the second act of Robin Hood. An immense floral turkey, which was later handed over the Garden footlights, graced the board.

NOT INTERESTING IN STOCKTON

The Stockton, Cal., *Mail* recently criticised the Duff Opera company quite severely. Among other things the *Mail* said: "There was a vexed and disappointed audience at the Yo Semite Theatre last night. The Duff Opera company did not come up to expectations the least sanguine. The performance was a long way from being first-class. It was nearly 8:30 o'clock when the curtain went up. Then a farcical thing called A Trial by Jury went on. It was simply a brief curtain-raiser, and served one purpose only—that of killing time until nine o'clock. It was an unattractive scene, and was not a striking musical skit. There was no enthusiasm during that portion of the performance, but people were cheered with the hope that something fine would follow. The hope was not realized. That which followed was worse than that which had taken place." Then the critic goes on to condemn Cavalleria Rusticana as it was given. In closing, this: "When the last curtain fell, the spectators kept their seats. They had followed the thing so poorly, and it ended so abruptly, that they believed there was more to come." W. S. Gilbert would no doubt be amused at the characterization of Trial by Jury given above. Bad as the critic esteemed Cavalleria Rusticana, it is quite evident from his own confession that the audience wanted more of it. And yet it would seem, on the whole, that Stockton likes very different sort of entertainment.

ADVERTISING IN ARKANSAS.

Wilbur Harlan, business manager for Pete Baker, sends to THE MIRROR this novel postal card received by his star from Newport, Arkansas:

HERE IS A ONE NIGHTER FOR YOU IN ARKANSAS, NEWPORT
(This town is on the map. Reference: Rand, McNally Pocket Guide State Arkansas.)
MARIE HEATH.
(Turkish Bath Company.)
Supported by 90 per cent. of the gross, a clever company and four inches of snow, Nov. 10, $3.5.
Manager Macoy has booked a return date, on which occasion it will not snow, the moon will shine, and to throw your hat in will cost $2.
WHO'S NEXT?
November and December all open.
Come on, boys, and get this stuff.
Tom, 10-20 boys, everybody, nothing too rich (that can pull 25c., 50c., 75c., and $1.00), and I don't want all the gross.

W. H. WEAVER, *Hustler*.

Mr. Harlan remarks that he guesses Mr. Baker will not this season need any of the Newport "stuff." The question arises, who in the name of amusement will need it?

NOVEL ADVERTISING.

A pack of playing cards with photographic portraits of the women of the company as queens, the men as kings and jacks, all in costumes worn in the play, and with the manager, treasurer and musical director represented in the aces, with scenes from the play on all cards that may thus be utilized, will be one of the advertising features of Elmer E. Vance's new production next season. Another feature will be a full-sheet lithographed map of the United States, in colors, with all the good show towns in the country indicated, and the route of The Limited Mail and the new play, with the dates of each stand. Mr. Vance has copyrighted both of these devices.

A HOUSE CAUSED IT.

At the Temple Theatre, in Alton, Ill., the other night, Jane Coombs was on the stage as Lady Dedlock in one of the most exciting scenes of Bleak House when the company and a majority of the audience were startled by the screams of a number of women in the front row of the dress circle. The screamers rose and climbed upon their seats, and the house was at once in an uproar. All kinds of catastrophes flitted before the eyes of the crowd as they began to rush for the exits, but the manager and ushers who had hastened to the scene of the original excitement found that the women had been frightened by a mouse, and quiet was soon restored.

ENTERPRISING MANAGERS.

That Clinton, Ill., is a good show town is largely due to the enterprise of Arthurs and Company, owners and managers of the Fair Opera House. This is, perhaps, the finest little theatre in Central Illinois. It has all modern conveniences, including electric light and opera chairs, and the stage is equal to any demand. The house seats 700. The house has been very successful pecuniarily and in booking first class attractions.

A THEATRE DESTROYED.

The Opera House at Washington, Ia., was burned on the night of Nov. 22, immediately following a performance by the Oscar Sisson Colonel company. The audience had packed the theatre to the doors. The fire broke out above the gallery. The company saved all its baggage, but while it was being removed a timber fell and injured Mr. Sisson and Mr. Burk. The house was well insured. It had booked a good list of attractions.

A RAILROAD ACCIDENT.

A special car containing the Lost in London company on the way from Shamokin, Pa., to Shenandoah, via the Pennsylvania and Reading railroad, left the track near the latter place a few days ago, badly shaking up the company and severely injuring Lora Addison Cleft, the leading lady. The Shenandoah was canceled.

PROFESSIONAL DOINGS.

ABOVE is the portrait of Lincoln A. Wagenhals. He is still in his twenties, but he has been on the stage six years. As a member of Robert Downing's company he made his debut. He was associated afterward with Frank Mayo, Helen Dauvray, and The Burglar and Held By the Enemy companies. His latest engagement was with Daniel Frohman's Charity Ball company. He played the part of Dick Van Burren, originated by Nelson Wheatcroft. Many papers made special mention of Mr. Wagenhals' performance of Dick. The *Pittsburg Press* said: "Mr. Wagenhals, a handsome young actor, has not the pleasantest part in the play, but he is thoroughly effective. One could not find fault with him or with his careful, intelligent work."

GUS HILL is having a comedy written for him. It will be produced next season, with Harry Hill as business manager.

HARRY KEEDER has left The Indian Hero company.

IT is said that Jane Stuart will join W. H. Crane during his engagement at the Star Theatre.

THE company that will appear in The Crust of Society, under John Stetson's management, will include Joseph Haworth, Harry St. Maur, J. Frank Sherry, Cuyler Hastings, David Elmer, Joseph Foster, Carrie Turner, Helen Kinnaird, Jane Stuart, Edith Proctor, Miss Lovejoy, and Miss Hemmings.

ADA AUSTIN has engaged with Madame Janauschek for this season.

BROWN AND BROWN, managers of the Winston, N. C., Opera House, telegraphs that Oliver Taylor's play, The Moonshiner, "is the greatest scenic production that ever visited Winston."

C. FRED. GALIGHER, the MIRROR correspondent at Cairo, Ill., is an old friend and room-mate at college of Colonel Gustave Pabst, husband of Margaret Mather. Mr. Galigher states that Pabst is a very brilliant and accomplished man.

THE Paul Kauvar company had a narrow escape by their sleeper overturning while nearing Houston. All escaped unhurt except Olga Verne White, who sustained injuries that necessitated her detention in Houston after the engagement of the company there. Miss White is now resting in Houston, but expects to join her company shortly.

THE Actors' Holiday, a new farce-comedy by a well-known Cincinnati dramatic critic, is being booked by W. J. Chappelle, of The Limited Mail. Mr. Chappelle will also direct the tour of The Fool Killer, which will be produced in Boston next August.

E. S. GIBBONS writes from Bridgeport, Conn., under date of Nov. 25, that The Midnight Special broke all records there on Thanksgiving Day. Over a thousand persons, he says, were turned away, and the house was sold nearly solid for the rest of the week.

T. H. WINNETT, manager of Wife for Wife, says that the success of that play this season has surpassed all expectation. Joseph Slayton and Lottie Winnett have made pronounced hits in the leading roles.

JENNIE REIFFARTH has been engaged by Eva Mountford to originate a strong character part in her new play, At the Carnival, which will be produced at the People's Theatre in this city on Jan. 9.

MANAGER A. F. HARTZ, whose theatre was recently burned in Cleveland, played his Friends company at the Lyceum in that city last week. It was impossible to buy seats after the doors had opened each night, everything having been sold in advance, and the papers of Cleveland declared that no company had been so favorably received in that city in ten years.

MEMBERS of The County Fair company recently distinguished themselves in a Washington boarding house by organizing a bucket brigade and fighting a fire.

THE MIRROR recently printed a rumor that Marie Jansen and George Wilson, of the Boston Museum company, would star together in comic opera. The report is now confirmed. R. M. Field will manage them, and Mr. Barnet, author of 1492, is to furnish a vehicle. Adam Itzel, Jr., composer of the Tar and Tartar, is said to be at work upon music for them. Miss Jansen has not appeared since her departure from Francis Wilson's company.

DYEING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dyeing and Cleansing Co.* Principal office, 23 E. 15th St., bet. 5th Ave. and Broadway. Est. 1850. ***

HENRY IRVING'S LEAR.

Fragmentary comments upon Irving's production of King Lear at the Lyceum Theatre have been published in this country. From detailed accounts of the event it appears to be one of the most interesting in the career of this master of stage pictures, although it may not prove to be one of his most profitable enterprises.

King Lear has not had a pretentious illustration before, at least in archaic detail, and with attention to necessary moving effects, since Edmund Kean's time. Among contemporary producers, no one but Irving would be fixed upon as painstakingly competent to picture this play.

From the opulent circumstance of pageantry possible of Henry VIII. to the half-barbarous environment of Lear is a transition that few would undertake. Henry Irving's courage in attempting this contrast is admirable. The unthinking may draw conclusions unfavorable to him upon superficialities. Students will no doubt credit him with all he deserves. If this be so, he cannot complain. Irving is an epoch-maker, and transitory incidents do not disturb such men as he.

Irving makes the period of Lear that soon after the departure from Britain of the Romans. His minor stage figures—as of soldiers and retainers—carry spears and shields and wear a nondescript garb in which skins furnish the body, while the horns of bullocks add combative aspect to the head. Lear himself appears in robes of regal cut, but not of richness in texture, though he affects a jewelled crown in keeping with that barbaric splendor that would thus distinguish a ruler.

In the structural features of the production the Roman legacy is emphasized. The palace interior is one of imposing arches of wood without ornament, but the exteriors show dilapidated Roman houses. And elsewhere are introduced crude cloths reproducing Druidical scenery of stones and temples. In the scenes in which the French tents are visible, that nation is represented as a degree in advance of the Britons in civilization.

Perhaps the greatest "effect," as such, that has yet been attempted upon the Lyceum stage is that of the storm in this play. This natural disturbance relates so essentially and so poetically to the injuries and the bewildering rage of the old king that his invocation to Nature in this scene would lose its potency without the display of overwhelming evidences of natural disorder. The Lyceum storm is described as actually terrific. It is totally unlike the usual simulations of the kind in the theatre. The wind shrieks and howls and takes hold of visible things. Lightnings flash with electric verity, over a sky that seems real in its rage. And the thunders that are heard seem to have had origin in the clouds.

As Lear, Mr. Irving appears weird, gaunt, and uncanny, with the tawny beard and dishevelled hair that bespeak a type of senility. Seeing him thus in imagination in this play, one can fancy his verbal seemliness to the picture. Ellen Terry as Cordelia is described as in every way a fitting figure. Ada Dyas plays Goneril finely. Maud Milton is the Regan, Mr. Terris is the Edgar, Mr. Haviland is the Fool, and the lesser parts are in hands that contribute to the symmetry of the representation.

IS IT BONA-FIDE?

From Williamsport, Pa., comes a record of a matter that either illustrates a genius for advertising or a novel incident of stage life.

It superficially appears that during a recent performance of Lady Lil, in which Lillian Lewis is the star, that actress so forcibly struck the villain of the play, Ivan Peronet, that the tympanum of his ear was ruptured; whereat Mr. Peronet retired from the company and brought suit against Miss Lewis for $5,000 damages.

An enterprising village reporter, who interviewed the actress as to the occurrence, prints a jocose account, in which Miss Lewis is reported to have said: "I play Lady Lil; the business of my part requires that I strike the villain; I do; I mean to strike the face; I have had several Hassans, and as a rule, after the first night, they dodge. I look straight at the place I mean to hit, and I hit it unless they dodge. I don't know whether Mr. Peronet dodged on Tuesday or not. I think he did. I struck the ear; I will secure a lawyer and defend the case."

This is certainly as expressive as so many taps with a fist might be. Mr. Peronet reads it and replies in print and, apparently, in dudgeon:

"The facts of the case, as far as they go, are correct, but the tone of the article is decidedly offensive, and probably Mr. Lawrence Marston will find the truth of the old adage: 'They laugh best who laugh last.' It is easy to be funny (?) at another's expense, but when he finds he is paying $5,000 and costs for his joke he may not see the point so clearly. I warned Lady Lil several times, but to no purpose. She seemed to gain in strength, and one night she made my ear bleed and I had to finish the scene with blood streaming down my neck and on to my collar. I like realism in acting, but the line must be drawn somewhere. Accident policies should be given with each of Lillian Lewis' contracts, and the loss of one ear, or nose, or any portion of one's anatomy should be priced. Mr. Collier, with Mme. Janauschek, can bear me witness of Miss Lewis' powers of making a hit. He was black and blue all the time he played in Credit Lorraine from the stabbing she gave him. If she is traveling on her muscle, why not issue a challenge to Corbett? No matter (all villains have to say 'no matter'), the time will come when the laugh will be on my side."

HARRIE WAINWRIGHT'S PLAYS.

"Miss Wainwright's repertoire this season," said Julian Magnus to a Mirror reporter, "includes Amy Robsart, London Assurance, Twelfth Night, School for Scandal and the comedy drama written expressly for her by Clyde Fitch. Mr. Fitch's play is called A Social Swim. It will be produced in January on the road, and will be seen for the first time in New York when Miss Wainwright begins her engagement at the Fifth Avenue Theatre in February for three weeks. Miss Wainwright's engagement of two weeks at the Harlem Opera House, that has just come to an end, was remarkably successful and I believe it has encouraged Oscar Hammerstein in the belief that it will be worth his while to play some other first-class attraction at that theatre for the same length of time."

MORE OF THE MAN IN FRONT.

John W. McKinney told a Mirror reporter the other day of some more experiences with deadbeat deadheads.

"It has been the practice of many during the run of Wang at the Broadway to drop in to see the entrance of Hopper on the elephant and then leave. Among these have been traveling men, who could get this part of the show while waiting for a train. At one time I noticed that during the first act there were a large number of boys and young men about the door, but that when the second act was on they had disappeared. I set about to solve the mystery. Going out one night, I heard two well-dressed young men of a race of frugal habits dickering with a third young man who had a handful of checks that had been given him by those who had left the theatre for the evening, or been thrown down by them and picked up by him. He was driving a lively trade with these checks, it appeared, and these two young men bought checks of him for a quarter each, and while I was suddenly called behind to see Hopper, they boldly walked in and took seats.

"When I returned I determined to find them. They were sitting in two good seats. I asked them if they had coupons for them. They asked me who I was, and were very impudent. I told them that it did not particularly matter who I was, but that unless they could show coupons for the seats they were in, they would have to vacate them at once. They bluffed a little, but when I threatened to have them thrown out if they did not move, they got in motion and went out into the lobby with me. Here I asked them what kind of seats they had bought. They answered that they had bought 'hard' tickets, meaning the pasteboards for standees, thirty of which we are permitted to sell when the seats are filled. I knew that no hard tickets had been sold that evening, and proved it at the box-office. Then I plainly told them that they had sneaked in after buying checks from the boy outside. They were very indignant, and threatened to sue me if I did not apologize for ejecting them. I turned and left them on the outside.

"The next day I received a letter on a letter-head of a prominent legal firm, stating that their clients, Messrs. So-and-So, had been ejected from the Broadway Theatre, and that unless I should make ample apology a suit for damages would at once be instituted. I took the letter to my lawyer without delay, and asked him to accompany me to the office of the firm from whom it came. Upon seeing the head of the firm, he at once denied that any such letter had been or would be sent from that office. I looked about the office, and in a typewriter sitting at work there recognized one of the young men I had ejected. He had himself written the letter to frighten me. I then told the lawyer the story. He called up the young man and told him to put on his coat and go and get the money due him from the cashier. He had no further use for that young man.

"People have little idea of the devices employed and the pains taken to get into a theatre without paying. Over at the Broadway we have been getting an average of twenty comic opera librettos a week from aspiring writers who have been moved by the success of Wang. Of course, they are for the greater part poor stuff, not worth the trouble of reading. One day I went into Hopper's dressing-room, and found him in a half-comatose condition. On his lap was a roll of legal cap paper, closely written. There were one hundred and sixty-eight pages of it. At the opening it appeared to be an attempt to write a libretto. I read a page or two of it, and then turned to the last page. It was a request for free tickets from a physician in Philadelphia. There is no doubt in my mind that he was insane. I did not wonder that Hopper had apparently lost consciousness.

"These are but a very few of the distractions of the man in front of the house. In his regular business of managing details he has enough to do to turn his hair gray. But a thousand and one things like those I have related arise to confound and worry him. I have seen so much of this sort of thing, however, that I can generally recognize a cheat at a glance. And when I recognize a man who is trying to work the show, he at once experiences a remarkable change in the temperature."

WHERE THEY PROSPER.

In Texas, while they still hang horse thieves without legal trial or the benefit of clergy, they look approvingly upon plays stolen. Perhaps, however, the theft of a play is not so clearly understood in a State where the theft of a horse is a matter of economic moment.

Irving F. Schloss, correspondent of The Mirror at Memphis, Tenn., after observations during a business trip through Texas, writes that play pirates seem to have found secure berth in that State. He found J. H. Huntley and company, to whom The Mirror has already paid its compliments on this subject, playing Harry Lacy's The Planter's Wife in Corsicana at the leading theatre of that town, and at Gainesville he found the Harper and Taylor Comedy company billed to play James O'Neill's Monte Cristo and Effie Ellsler's Hazel Kirke, as well as a number of other stolen plays. When expostulated with, Taylor thought that agitation of his dishonesty would result in his benefit. Perhaps it will if he remains in Texas for the rest of his life.

A correspondent at Spring Valley, Ill., writes that the work of piratical companies in the small towns of the West has demoralized regular theatre business. Companies with stolen plays and very inferior actors travel through the West, and are played by managers who do not seem to know the difference between an honest and a dishonest attraction, and it seems impossible to organize any movement that will rid the field of the dishonest.

Isn't it about time to appeal to Congress for a remedy?

A NOVEL CHARITY ENTERPRISE.

Charitable women of Kansas City have organized a fair for the benefit of the Children's Free Hospital of that city. A novel plan of the enterprise was embodied in letters sent to prominent actors and actresses throughout the country, requesting each to dress a doll in one of the prominent characters assumed by him or her and forward it for sale at the fair. The responses have been quite general, and these gifts will no doubt fetch fancy prices at their sale. Those who have contributed, with the names of their characters, follow: Beau Brummell, from Richard Mansfield; Mariana, Mrs. Mansfield; Rosalind, Julia Marlowe; Mercy Baxter in Caprice, Minnie Maddern-Fiske; Cinderella, Ida Mulle; General Stanhope, Ed. Connelly; Jupiter, Digby Bell; Clorinda, Josephine Knapp; Buttercup, Mrs. Digby Bell; Wang, De Wolf Hopper; Mataya, Della Fox; Gillette, Anna O'Keefe; Marie, Miss Millard; Sinbad, Louise Eissing; My Milliner's Bill, Rosina Vokes; Topsy, Marion Elmore; Mercedes, Marie Burress; Lady Lil as a circus rider, and in ball dress, Lillian Lewis; Dolly Varden, Patti Rosa; Fanchon, Maggie Mitchell; Rosalind, Minna K. Gale; Topsy, Sallie Partington; The Widow, Lena Merville; Dot, Hattie Harvey; Ruth Hardman, Elsie Lombard; Mrs. Smith, Aunt Louisa; Kittie Starlight, Anna Boyd; Princess Ida, Jeanette St. Henry; Maggie Manning, Effie Ellsler; Loris, Kizzie B. Masters; Jane, Grace Sherwood; Abigail Peck, Alice Hosmer; ballet Dancer, Clara Qualitz; Little Quakeress, Kittie Mitchell; Madame de Pompadour, Adelaide Cushman; and dolls unnamed from Madeline Bouton, Daisy Parker, Dollie Nobles, St. George Hussey, Milton Nobles, Katherine Herne, Mittie Atherton, Lily Langtry, and Judith Berolde.

LITERATURE AND DRAMA.

In an article in the December *North American Review* on "Playwrights and Literary Men," W. T. Price, of Manager A. M. Palmer's staff, says: "A common misapprehension among literary men, that is to say, versifiers and novelists, is that literature is a matter of words, a thing of collocation and orthoepy; whereas its chief and essential function is to express sentiment and thought, and the composition of an impressive painting involves a like process of thought through which a poet would have to pass in writing on the same incident. The picture may be more effective than the poem. The poem must be read. The picture must be seen. Now, the tendency of the true drama is to symbolize, to present living pictures, while economy in words is one of the pressing needs in vitalizing a strong action. The dramatist, however happy he may be in his diction, knows that the literary trick can only give finish or incidental aid; that a drama is not a literary thing at all, in the sense of being hammered together out of words; and that, in fact, it is no drama unless it remains incomplete in its effectiveness until it is acted. But even if the literary part of it be inconsiderable, yet, if it accompanies a worthy purpose, it is literature. If the novelist or the poet wishes to enter the field he must learn the art. In these crowded times there is no room for the work of amateurs. The world's desire is to have all from master hands, and at no time in our history has there been a nearer approach to perfection in form than exists to-day in our acted pieces."

AN EXCITING ADVENTURE.

George R. Edeson, of the Niobe company, used to belong to the volunteer fire department of New York. Last Wednesday his old fire instincts got the better of him in Kansas City, and with a dozen or more members of the Niobe company he went to the fire department headquarters in that city to witness a display of the abilities of the department. The pompier corps was turned out and practiced on a five-story tower. The ladies of the company were much interested in the work of the pompiersmen, who ran up their scaling ladders and made a long drop from this tower. Abelone Harrison, of the company, said she believed that she would like to do that, and when someone told her she did not dare, she straightway went to the roof and after being bundled up was brought down the line by a gallant fireman named Egner.

DOWN AN EMBANKMENT.

Newton Beers writes from Reading, Pa., under date of Nov. 24, that his company was thrown down a thirty-foot embankment in the accident on the Reading Railroad that was reported in the daily papers. He says: "At first we congratulated ourselves upon having escaped with slight injury. My leading lady was the worst sufferer. She was bruised on the head, for which she received damages from the railroad company. The consequences, however, proved more serious than at first appeared. My comedian has since been confined to his bed by internal injuries. This made it impossible for him to appear at the opening of Misbler's circuit, and necessitated the reading of his part on Monday night and the cancelation of the entire week."

OBITUARY.

Henry Lewis, father of Ettie Henderson of the Academy of Music, Jersey City, died in Philadelphia on Tuesday night. Just as he entered the ninetieth year of his age, he bade his daughter "good-night," and shortly after passed away. Mr. Lewis, at the time of his death, was the oldest actor and manager in this country. He represented the good old days of the theatrical profession, when to be stage manager of a good stock company was a position of honor and distinction. He gave early training to some of the oldest and best-known members of the stage to-day. He was born in Portsmouth, England, in 1803, and clearly remembered King George III., who patted him on the shoulder and said, "good boy," as he made obeisance to his majesty while walking on the quay at Portsmouth. He was stage manager of the old Garrick Theatre in London in 1829, where John Brougham was engaged by him, and discharged after a second trial for incompetency. He was engaged as pantomimist at the Covent Garden Theatre in 1831, where he was the pantaloon in the Christmas pantomime. During his career as pantomimist he played pantaloon to the clown of the veteran Mathews, and the younger Grimaldi and the harlequin of the noted Ellaro. He was in the same company as the elder Booth in 1824. He married a Miss Harvey in 1830, a celebrated leading actress in London, and in 1835 they embarked for America in a sailing packet, which made the trip in twenty-seven days, considered a remarkable passage in those days. They made their first appearance the same Fall at the old Park Theatre, Mr. Lewis appearing in The Two Gregories. From that time until the close of his career, he was actively engaged as manager, stage manager, comedian, and pantommist. At one time he was stage manager of several Boston theatres, and in Albany at the old Green Street Theatre, and in Philadelphia at the old Chestnut Street Theatre, and later at the Arch Street Theatre, where the late William E. Burton was the popular comedian. But most of his labors were confined to theatres in the South and West. He acted in England with Edmund Kean, Charles Kean, Macready, and the elder Wallack. In this country E. L. Davenport was a protégé of his, and J. E. Murdock, Dan Marble, Haskett the great Falstaff, John Collins, and the veteran Couldock were among his intimate acquaintances. For many years he was stage manager of the old Pittsburg Theatre ("Old Drury") under the management of the late William Henderson. He made great successes in The Dumb Man of Manchester, The Idiot Witness, and Mahmoud in The French Spy. He was an expert swordsman and taught many actors their first knowledge of the broadsword and the foil. One of his most successful productions in Pittsburg was the pantomime of Little Goody Two Shoes, himself as Pantaloon and James S. Maffit as clown. In 1866 he retired from the stage, and his numerous friends in Pittsburg tendered him a complimentary benefit and presented him with a large, handsomely bound and illustrated copy of Shakespeare. His memory was remarkable, and he could tell the history of almost everyone of the older actors and actresses. He was noted for the thorough excellence of his elocution and his knowledge of the English language. Up to the hour of his death he was never heard to utter one word of slang or to use the common expressions in vogue to-day. Since his retirement he has passed most of his Winters in Philadelphia, and for twenty-seven consecutive Summers has lived at Long Branch with his daughter, Ettie Henderson. She was summoned to his bedside in Philadelphia on Monday of last week. Mr. Lewis was out every day up to the last week of his life, but got very wet in the storm of Nov. 15, an occurrence that presumably hastened his end. Mr. Lewis was closely related to the Lewises of London, the celebrated lawyers and Queen's counsel.

Charles Narrey, the French author and playwright, is dead. He was sixty-seven years old. He has written for forty-five years. He was the author of Les Notable de l'Endroit and of En Bonne Fortune, both produced at the Odeon Theatre. For a season, about forty years ago, he was a director of that theatre.

Edward C. Mott died on Thanksgiving Day at his home, 67 East Seventy-seventh Street, of consumption, aged thirty-eight. For several years he was connected with Barnum and Bailey's show, and was prevented from continuing the connection by illness.

The mother of Lucille Meredith died, after a lingering illness, at Northampton, Mass., on Nov. 17.

LETTERS TO THE EDITOR.

MISS WILLARD WAS ILL.

SCRANTON, Pa., Nov. 26, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of this week you report Miss Pauline Willard as having left The Westerner company on one day's notice, etc. The facts are that Miss Willard was forced to remain home, owing to the illness of her mother, and Miss Fannie McIntyre was engaged to play her part until Miss Willard could again join the company, which she did Thanksgiving Day in Pittston. Kindly favor us by mentioning this in your next issue, and oblige.

A. M. AND H. DE LISSER,
Managers The Westerner

GIVE HARRY HINE A HELPING HAND.

WASHINGTON, Nov. 27, 1892.

To the Editor of the Dramatic Mirror:

SIR.—With a heart full of gratitude to my friends of the profession who generously stood by me in my late illness, and whose kindness enabled me to regain my health, I wish to speak a good word in behalf of my friend Harry Hine, who is now suffering from illness that will no doubt keep him for a long time from active work. We can, none of us, tell when our turn may come, and it is now our opportunity and privilege to show to our brother that we feel for him in his affliction. The committee of arrangements have arranged for a grand testimonial benefit at the Broadway Theatre next Sunday evening. R. A. Roberts, of the Madison Square Theatre, is the secretary of the committee, and he will gladly honor any orders for seats that may be sent to him.

Most truly yours,
CHARLES A. WISE,
Agent Robert Mantell company.

THE DECAY OF CRITICISM.

Many discriminating friends of the drama in this country have deplored the tendency in amusement catering toward the clownish, the indelicate, and the inartistic. What is known as the legitimate thrives nowadays spasmodically, and in this city it is too frequently undertaken with misgiving, and with no such faith as that which the average manager places in flimsy farce or in spectacular shows that are trimmed with the questionable exhibition of women.

There is little doubt in the minds of some dramatic observers that enterprising and consistent managerial devotion to the very best of theatrical vehicles would within reasonable time bring reward, and this despite an apparent vitiation of what is called "popular taste." But managers are too much like sheep. Let one of them find what seems to be better grazing in some territory beyond the legitimate pale and they all drop their herbage and leap after the adventurer through the hole in the wall that his departure from regularity has pointed out.

There is too much gambling on the eccentricities of human nature, and too little adherence to the laws that pertain in other channels of art in the methods of the modern manager. The *personnel* of the managerial guild has undergone a great change within a few years. The school trained in accordance with admirable traditions is disappearing. In its place are many adventurers. Some of those who are accounted among the most prosperous of amusement directors to-day are successful only pecuniarily, and at the expense of what once would have been called decency. They have grafted on the dramatic tree strange fruits, whose final influence, unless they are clipped off, will poison its roots.

With this deplorable change has come a departure from the legitimate function of criticism. The mercenary spirit of the theatre has infected the independence of the newspaper. As Stephen Fiske recently wrote, "we no longer have dramatic critics in New York. As an editor, you used to give your critics free pens; but every writer is now controlled by the advertising department. There is not a single daily which allows its critics to print just what he thinks of theatrical entertainments. The most important papers, wealthy enough to be independent of amusement advertising, are the most conspicuous offenders in this respect. Modern journalism demands notices, not criticisms. One effect of this is the mediocrity of the current performances. Since everything is to be praised, at so much per line, what is the use of trying to be better than any other show? Year by year the New York press is becoming more and more a money-making machine, and the art of writing about amusements without saying anything is preferred by all editors.

It does not matter, perhaps, whether the mediocrity of present performances is due to a debasement of notices in the newspapers to the plane of mere advertisements, or whether the purely commercial spirit — frequently based on an out-and-out desire to pander — of managers has in turn affected the newspaper. The fact generally, as Mr. Fiske states it, exists. There is very little criticism. And as a result, many things grow to an unhealthy maturity that ought to have been strangled at birth.

But Mr. Fiske has not told it all. The simple subservience of the dramatic writer on the newspaper to the interests of the counting-room till is not the worst feature of the prevailing system.

There are newspapers in this city that employ so-called "critics," with sole reference to their ability to get amusement advertisements. And even beyond this, these newspapers pay these writers in percentages of the money thus secured. That is to say, the salary of the "critic" depends altogether upon the money realized from the theatrical advertising. The more "ads" he gets, and the larger, the greater his reward. If he gets no advertisements he receives nothing.

The results of this system are plain. It is a most reprehensible arrangement. It is nothing short of methodical blackmail. The writer will damn a good performance if its manager does not not advertise in the newspaper that employs him, and he is bound to praise a bad or an immoral show simply because it does advertise. His bread and butter are at stake. He could have no conscience for the truth if he would. He must at times condemn the commendable in the theatre, while he is almost regularly called upon to praise the notoriously bad and the demoralizing, because the projectors of this sort of amusement know the peculiar value of advertising in such papers, and patronize them.

What can be expected of dramatic criticism in New York when this mark of disease is seen upon it?

AN OBSERVER.

WHAT IS ELOCUTION?

"Elocution! Deliver me from it. Elocution has spoiled more actors than any other one thing. Who ever saw the elocutionist that could act?"

This, or something like it, is what we hear from nine actors out of ten. Not one of the nine, very likely, has any opinion of his own; he simply echoes what he has heard said by some other fellow as ignorant as he is himself.

If they only knew that they don't know, any of them, enough to know how little they know! But what else is there in this little world that is so positive, so dogmatic, as ignorance?

There would be just as much sense in inveighing against orthoepy as there is in inveighing against elocution. The one treats of the pronunciation of words, of correct pronunciation; the other, according to Whately, treats of the art of speaking language so as to convey their meaning clearly, forcibly, and agreeably.

Now, does any actor object to speaking his lines so as to convey their meaning clearly, forcibly, and agreeably?

Does any actor think this can be done without study?

Does any actor think that those that have successfully cultivated the art of speaking language so as to make its meaning clear, cannot be of great assistance to the tyro that would become proficient in the art?

Does any actor think the art of speaking well cannot be as successfully taught as the art of singing well?

"Oh," exclaims your dunderhead, "all one has to do is to speak naturally — that's all there is of it."

Very true. So with your sculptor — all he has to do is to cut his figures so they will look natural. If he does that, he does all we ask him to do, provided his nature be nature in her best form.

The natural is the most difficult of all things to attain in the delivery of language, except when we extemporize.

What has brought elocution into disrepute is the dense ignorance of forty-nine out of every fifty that pretend to teach it, and the gross stupidity of those that mistake what they get from the ignoramuses for elocution.

No actor can be much in his calling that is not a skilled elocutionist, and no person can be a skilled elocutionist without close study *in the right direction*.

To study in the direction pointed out by all, or certainly by nearly all, the books is to study in the wrong direction.

Elocution, as taught by the books and by most teachers, is not an art that taxes the thinking powers: it is rather an art that demands muscle training, after the fashion that music demands muscle training.

Elocution, on the contrary, that *is* elocution, that really teaches a clean, forcible, and agreeable utterance, is an art that cannot be successfully cultivated by any but those that are gifted with natural aptitude and are willing to supplement that aptitude with close and patient study.

ALFRED AYRES.

A SURPRISE AT NEW ORLEANS.

The Kentucky Colonel, in which McKee Rankin and Frederic Bryton appear, was booked for last week at the Academy of Music, New Orleans, and had been played with increasing patronage up to Thanksgiving Day, when a crowded audience had gathered for the matinee. The curtain did not rise, however, and the audience was dismissed. The engagement for the rest of the week was broken by a trouble between Mr. Rankin and Mrs. Bidwell, who manages the theatre, over a claim preferred by a third manager.

It appears that the manager of a theatre at Alexandria, La., where the company had canceled a date, sued out an attachment upon the receipts of the Academy of Music in order to secure the amount of his claim, which is stated to have been a little over $60. Mr. Rankin conceded that there was $20 due the Alexandria manager, but proposed to contest further payment. It happened that some properties were required for use at the matinee on Thursday, and Mr. Rankin sent an order for $1.75 to Mrs. Bidwell for them. Mrs. Bidwell refused to make any payment from the receipts of the engagement until a legal determination of the attachment, the amount to satisfy which she said she did not know. Whereupon Mr. Rankin refused to pay.

Manager Greenwall, of the Grand Opera House, New Orleans, tendered the use of his theatre for a Sunday matinee performance of The Kentucky Colonel, and it was accepted.

A CONFLICT OF OWNERSHIP.

THE MIRROR last week, in noting a business engagement of W. E. Burton and company, with reference to the play Down the Slope, which they are producing, stated upon the authority of the author and owner of this play, Albert Ellery Berg, that Burton and company had no right to it. A despatch received by THE MIRROR yesterday from Burton and company states that they "secured the right of title and printing of Down the Slope from the Donaldson Lithographing Company, of Cincinnati, who own it. They guarantee to protect our rights." The anxiety of the lithographing company mentioned to dispose of surplus printing may explain their disposal of this "right." Mr. Berg, who wrote the play, still claims ownership of it.

A RUMORED DISBANDMENT.

A letter to the manager of the Opera House at Beatrice, Neb., dated at St. Joseph on Nov. 23, signed "Elliott," states that Haverly's Minstrels, booked at Beatrice for Nov. 26, had disbanded.

GLEANINGS.

THE Eleanor McGuckin and A Trip to Turkey companies "came in" on Sunday.

BLANCHE SHERWOOD has left The Kid company.

WILL N. SLOANE has left John C. Rice's Knotty Affair company.

DICK MORROSCO, Mr. and Mrs. Sam Gryce, William H. Gunning, and John Sheehan have signed with Fisher's Cold Day company.

HARRY W. CORLISS, the dramatic agent, reports that business in his line is booming.

MARK SULLIVAN has been engaged to fill the part in the Hoss and Hoss company made vacant by the death of Charlie Reed.

ALEXANDER KEARNEY, of The Soudan company, last week found a little cousin who had been kidnapped seven years ago. The lad had became a newsboy in this city and Mr. Kearney recognized him on the steps of the Sixth Avenue "L" at Twenty-third Street.

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A Representative American Play.
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The Sullivan-Corbett fight by Messrs. Ebert and Zink.
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Comedy Spectacle and Circus.
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Every Evening. Matinees, Monday, Wednesday and Saturday.
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In preparation: Judah, The Cup, Pool's Paradise, etc., etc.
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With all the original music by DAVE BRAHAM.
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Tony Pastor and his company. A Splendid New Programme. Bessie Bonehill, Katie Lawrence, J. W. Kelly, Billy Carter, Lillie Western, De Filippe Family, Barrett Brothers, Monroe and Mack, Tessie Langton, The Hewlettes.

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LAUGHTER all the week.
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Next Week—A Railroad Ticket.

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Owing to unexpected cancellation I have Christmas open at Waterbury. Should be pleased to hear from any first-class company wishing date.
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HELEN DAUVRAY CHATS.

Mrs. Helen Dauvray-Ward slipped quietly into New York a couple of weeks ago, after having spent a year abroad. A MIRROR reporter saw her the other morning. Mrs. Ward is remembered as a brunette, but her hair is now a pretty shade of auburn.

"I have followed Patti's example," she said. "It's quite the rage now on the other side. Lady Brooke and the Duchess of Leinster both have gone through the transformation, and now every second woman you meet among the aristocratic classes has auburn locks.

"Seriously, though," continued the actress, "I had a better reason than following the fashions this time. Reddish hair on the stage was very becoming to me, and as I have rather a heavy head of hair, wearing wigs was not always the pleasantest thing in the world."

My principal reason for going abroad was to take my little niece and nephew to school. I had no definite idea of playing when I got to London, but some of my friends asked me why I didn't, and I had no good excuse to make. You see I had never played in England, and having been on the stage both here and in France, I wondered what the London critics would think of me as an artiste.

"It was after I had been in London two or three months that I finally made up my mind to come out, and I decided upon A Scrap of Paper to make my debut in. But the moment I made the announcement I thought all London was about my ears. Friends and acquaintances both tried to dissuade me from playing Suzanne.

"'Any role but that!' they said.

"'Why?' was my response.

"'Don't you know that Mrs. Kendal has made that part her own in this country?' was their reply. 'Do chose something else!'

"Now, I don't think Mrs. Kendal has a more sincere admirer of her artistic abilities—I don't know her, personally, you know—than I am, and I must confess I was somewhat fearful myself of the disadvantage that I undoubtedly placed myself under by challenging comparisons with such an accomplished artist.

"Still, it was the only thing in which I could appear. One of Our Girls would have been a new play, and would have required, besides, an elaborate production, and no end of rehearsals. After my role in Bronson Howard's play I believed Suzanne to have been considered one of my greatest successes, and I finally concluded to take the risks.

"Was I nervous? I shudder to think of it. I was absolutely unknown in London, and did not know, even by sight, a single critic. Though the courtesies of the managers I had been enabled to get together a most excellent cast though, and so I felt sure that the performance would be a fairly good one, even if I didn't realize expectations.

"At last the day of the matinee at the Prince of Wales' Theatre came. The house was crowded with a representative audience of the upper Bohemian class. Every manager in town, almost every critic that the metropolis could boast, and any number of literary lights were in attendance, and if I hadn't been so nervous I might have found time to be quite proud.

"But I was unnerved! As a rule I am considered a very good first-night actress. But this 'audacious undertaking,' as Mr. Horace Sedger, of the Lyric Theatre, called it, was a little too much for me. My nervousness manifested itself in thirst. Generally I drink a little black coffee during a performance. This time I drank fully a half-pint before the curtain even went up.

"Up it went at last, though, and I met with a cordial reception as I went on. Of course, after that I supposed that at the end of the first act I would receive a 'curtain call,' as I had never failed to do in this city. In fact, so sure had I been of this that my company had been instructed to stand by, as I did not intend to take the 'call' alone. Well, the curtain fell, and there wasn't even the clapping of a hand. I am afraid we looked at each other feeling just a little sheepish. I went at once to my dressing-room. A lady friend was there.

"'My dear,' I said, 'I don't think they'll have me.'

"However, I dressed for the second act, feeling perhaps just a little bit nettled. Still, although all the other members of the cast seemed to be getting on quite well with the audience, who laughed and applauded their efforts, there seemed to be a very frigid atmosphere about my work.

"I was gradually becoming annoyed, and, perhaps, just a little bit out of temper, and threw myself more into the part than ever. The climax of Suzanne's work is toward the end of the second act in the scene with the jealous Baron, when, to save her friend, she invents her story as she goes along. This is certainly the most difficult scene in the whole play, and I think I never played it so well.

"I must have lost myself in it completely, for, at the finish of the story I was astounded by such a salvo of applause as I had never heard before in my life. I don't know whether I looked surprised, but I felt it. From that time on until the end of the play, I had the audience in my hands. There were two curtain calls after the second act, and three after the third, while in all newspaper London next day not an unkind word was written.

"Strange to say, too, five of the most prominent papers surprised and delighted me by absolutely comparing my Suzanne with that of Mrs. Kendal, finding praise for me in the comparison. I am sure I could have expected no greater kindness in a city where Mrs. Kendal is such a dramatic idol. Don't you agree with me?"

From the subject of her own dramatic triumphs Mrs. Ward went by easy stages to that of the acquaintances she had made while in London. She is an enthusiastic admirer of W. S. Gilbert, the librettist and playwright, whom she declares to be one of the most naturally witty men it was ever her good fortune to know.

"He can't hold even an ordinary conversation with you," said the actress, without just bubbling over with funny remarks that keep you in a roar. Owing to my friendship with Miss Geraldine Ulmar (Mrs. Ivan Caryll) I was enabled to be present at almost all of the rehearsals of The Mountebanks which were conducted by Mr. Gilbert himself. I remember at one of these rehearsals two or three of the principals were well down on the stage near the footlights, while fifty or more of the chorus girls were grouped at the back waiting their cue to come down.

"As quite natural the girls were chatting away at a lively rate among themselves oblivious of Mr. Gilbert's presence. After having directed the movements of the principals for some time, the author turned toward the girls and, in an ordinary tone of voice, said:

"'Now, then, ladies, come down.'

"They continued their several conversations unmindful of the order. Mr. Gilbert repeated it in a somewhat louder tone of voice:

"'Ladies, come down.'"

"Receiving no more attention than at first he walked slowly up to the group, and in his inimitable way, remarked:

"'When I said ladies I really meant no distinction.'"

"It took the chorus girls a minute or so to see the point of Mr. Gilbert's remarks, and then they good-naturedly joined in the laugh that followed.

"Again, to Frank Wyatt, whose only fault probably is a too rapid delivery of his lines, Mr. Gilbert said:

"My dear Wyatt, I appreciate your endeavors, but really, this is not a case of a thousand! acts in a thousand hours."

"I think Mr. Gilbert is the richest playwright in the world—not even excepting Sardou. He is worth over a million dollars, and every dollar has been made in royalties. Strange to say, he never goes to any first-night or other representations of his own works. In fact, after the final dress rehearsal, he never goes near the theatre where his play or opera is being performed. Mrs. Gilbert, though a charming little woman, always occupies a box with friends on the first night of a Gilbert production, while the author himself plays whist at his club, or takes a long ride through the Park."

"Have you any plans for the future?" the interviewer asked, as the visit drew to a close.

"Not definite ones," replied the actress. "I had several offers to appear in London, but I am rather difficult to please. I can't accept a role unless I feel it is suited to me, and I can do it justice. For this country I have had an offer from a well-known manager who wants to revive One of Our Girls elaborately, but for all that I may go back to London in January if the part in a new comedy to be produced at the Court Theatre there suits me."

THE DRAMA IN ITALY.

ROME, Nov. 14, 1892.

After Sarcey, Alexander Dumas takes up his pen in honor of Eleanora Duse, and that in the preface of his new edition of La Princesse de Bagdad. This preface, like everything that issues from Dumas' magic pen, is admirable in style, and it should be read by every actor and actress, present or future. The preface concludes with praise to Duse—I may almost say *my* Duse, for it was your correspondent, *chez* DRAMATIC MIRROR, who first introduced Duse to the attention of the American public.

"There is," writes Dumas "in this new edition, on page 80, in the last scene of the Princesse de Bagdad, an indication, which is not to be found in the other editions—namely, when after saying to her husband, 'I am innocent, I swear it, I swear it!' Lionnette seeing him still incredulous, rises, places her hand on her child's head, and says a third time, 'I swear it!'

"This noble and convincing movement has never been done in Paris. Neither Croizette, (the actress, who created the part in Paris), nor I had thought of it, and yet a third 'I swear it!' was necessary. But the mere words, however powerfully spoken, would not have been enough.

"It was Eleanora Duse, the great Italian actress, who is now enchanting all Vienna, who had this inspiration, when she created the part in Paris, and I take possession of her 'business' to inscribe it here, but leaving her the honor and praise, which she deserves.

"I have also to thank her, and I wish to do so publicly, for having, by her great talent and authority, restored two of my pieces to the Italian stage—two pieces which could only be given once, until she interpreted them—I allude to the Femme de Claude, and the Princesse de Bagdad. It is to be regretted for our French dramatic art that this actress beyond compare is not French!"

Greater praise than this surely no actress ever had from a Frenchman—and that man Alexander Dumas.

By the bye, it is said that Duse is going to America on her own account, and that without any pecuniary guarantee of any kind. She will trust entirely to the American public, whether it be for weal or for woe. "Weal" to her, by all means.

Here in Rome we have actually had a novelty. It only lived two nights, and its short existence was very stormy. The name of this masterpiece is (or shall I say was?) Miss Morenos.

Carmen Morenos is the daughter of a banker's clerk. She is a young girl of the period, and has studied at the University with great honor. She is in love with a young prince. The prince's father objecting to such a marriage, the young lovers elope. After a little while the prince *père* follows them, and talks to his son, as fathers generally do under similar circumstances. Carmen hears the interview from her room, and after a violent scene with the father, stabs herself. Fortunately the wound is not mortal, and the father then relents, and gives his blessing. Such is the play. There are minor parts, but too insignificant to mention. The whole was received with icy coldness. Silence is even worse than hisses, sometimes.

We are soon to have a new piece by Ruberti, the author of Castor and Pollux. Handsome Orpheus is the name of the new play, and it has already been given in Genoa, Turin, and Florence with great success. Ruberti's pieces are of the Paris Palais Royal style, laughable, but coarse, vulgar, and dirty. Just the style to suit a coarse, vulgar public. Ruberti is the only Italian author who has adopted this Palais Royal style. To be truthful, his pieces are very funny, and if they could be cleaned a little might have a chance in some comedy theatres in England and America. His Castor and Pollux has been translated into English and is now in the hands of a London manager.

Hedda Gabler has lately been given in Rome, but it was a dead failure.

Moliere, a comedy in four acts, by Signor Calvino, is to be given in Rome this month. It reads very well, is full of interest, and the scenery is magnificent. The author is known for his studies of the history of the Louis Quatorze period.

We are also promised Carmelita, a one-act drama by Montecorboli, one of the most sympathetic dramatists in Italy; and Maria, by Sunni; The Secret, by Lopez; The Master, by Caraja; Error, by Scalinger; and The Danza Macabra, about which there is already great curiosity.

Mascagni's Rantzau will be given in Rome, on the 26th inst., after its trial in Florence. The same company, including choruses and orchestra, will be brought from Florence to Rome for the occasion, unless the Roman musicians object, which is very likely, for they are a proud lot.

It is not likely that we shall have Falstaff in Rome this year, nor perhaps will it be given in Milan, because Verdi cannot find the artists he wants. Rome generally comes in last for novelties. We have not yet heard Puccini's Villi, or Edgar; nor Franchetti's Asrael, nor Spinelli's Basso Porto; nor many other works, which are making triumphal tours throughout Italy, but always forget to come to Rome.

We have had Pagliacci to be sure by Leoncavallo, who writes his libretto as well as his music. The libretto is taken from Yorick's Love and is in two acts with a prologue, spoken in Greek chorus fashion by an actor, before the opera begins.

L'Amico Fritz has had as great a success in Vienna as the Cavalleria Rusticana. As for Mascagni himself, he has been nearly killed by kindness in Vienna. He had intended remaining another fortnight in Vienna, but he had to leave, to escape his admirers. One night he was called so often before the curtain, that he at last fell down in a swoon!

All day long, also, he was besieged for autographs and signed photogarphs. They were sent in by hundreds to be signed. He was also tortured by letters, telegrams, poems, love declarations, flowers and libretti, and, when he went out, he was followed by old and young ladies, who would see him at any cost. Once, he was actually surrounded by a mob who shook his hands and kissed him till he had scarcely any breath left.

It is not the English alone, you see, who are hero-worshipers, and who mob their divinities of the hour. In fact, Vienna has been intoxicating Mascagni with worship. Verdi, Rossini, Bellini, Donizetti, all are forgotten—only Mascagni exists.

When Mascagni was presented to Archduke Karl Ludwig, the Emperor's brother, the Archduke spoke in Italian, and talked of Rossi, Salvini, and Duse; he also said that the Emperor intended to decorate him with the gold medal of merit. "*Litteris ed Artibus.*"

Apropos of Donizetti, a statue is going to be erected to him at last in Bergamo, his native place, in 1897, the centenary of his birth. Musicians all over the world will be invited to subscribe to the monument, and few, I think, will resist the call, which appeals to artists and amateurs alike—to all who ever heard a note of Lucia or Lucrezia Borgia.

Donizetti worked about a quarter of a century, and during that time, he wrote sixty-five operas, all of which—excepting two—were represented during his lifetime. Yes—during twenty years he wrote two and sometimes three or four operas in one year. And then, to rest his mind, he wrote hundreds of airs, duets, lyric albums, comic songs, requiems, glorias, psalms, miserere, ave marias, quartettes, symphonies, cantati.

Knowing the fecundity of his fancy, artists, managers, sovereigns were always asking him for something new—and he never refused, or disappointed anyone.

Handsome, and rich in health and spirits, Donizetti was the brightest star in Italy's musical firmament after Bellini's premature death. He was also the most varied, and the most rapid composer of his day, and the most marvellous improvisatore.

Here is an instance: In 1834, in Milan, Mercadante was ill with his eyes, and he sent for Donizetti, to whom he said that he had promised an opera for La Scala to be delivered within forty days, and that he could not write a single note. "You only can save me," he said to Donizetti.

Donizetti looked at the libretto and liked it. His name was then substituted for Mercadante's on the bills, and, in due time, the new opera was given. It was Lucrezia Borgia.

In 1831 he also wrote Anna Bolena in six weeks. Lucia di Lamermoor took him one month. Maria di Rohan was written in a week. Don Pasquale was written in Paris in eleven days. And once, in one evening, whilst dining with some friends, he wrote the last act of La Favorita, and that without a scratch or one corrected note. It was done in three or four hours.

Such was Donizetti's wondrous facility and imagination! No wonder he went mad! The only wonder is, that he retained his mind so long.

S. P. Q. R.

GOSSIP OF THE TOWN.

THE pretty face above is that of Mabel Paige, who is under the management of M. A. Moseley, of Roanoke, Va. Little Miss Paige, who is but eleven years old, is said to be an accomplished actress, a fine singer, and a dancer of unusual gifts. She is evidently a remarkable child, and much is expected of her when she becomes generally known. Her manager is a man of good judgment, and his experience with the theatre covers twenty-one years, during which time he has become familiar with every detail of the stage and its business.

WILL MCCONNELL told the newspaper men in Cleveland that when the season closed he intended going to that city to open a large hotel. He says there is a fortune in it. He will combine with the hotel an insomnia cure, because he found more tired people in Cleveland than in any place he had struck this season.

FRANCESCA REDDING and Hugh Stanton announce a Southern tour in their new play The Soldier of Fortune. The production will be on an extensive scale, with new scenery. The tour is being rapidly booked.

CHARLES REED, the comedian, is said to have indulged in characteristic humor until he died. He was propped up in bed all day Sunday to make his breathing easier. When he slid from the pillows he remarked, as they were replaced, "Great slide, that, eh?" and in a few minutes he was dead.

A TESTIMONIAL was given last Sunday evening in the Tremont Theatre, Boston, to George H. Coes, long a favorite minstrel.

AN unknown admirer has given to Nada Craigen a jewel-hilted dagger. A slip of paper pinned to the handle of the weapon explained that it had been wrested by the donor from the hand of a Mexican, who in a fit of jealous rage was in the act of plunging it into the breast of his sweetheart.

LAST Tuesday night, four hundred members of the Kismet Temple, Nobles of the Mystic Shrine, accompanied by ladies, attended the performance of Cleopatra at the Park Theatre in Brooklyn. The attendance was in compliment to Melbourne McDowell, who is a member of the fraternity, and the theatre was decorated with flags and symbols of the order. Both Mr. McDowell and Miss Davenport received elaborate floral pieces.

CONTESTS against time seem to be returning to favor. In Elmira, last week, J. M. Waterbury, of New York, and Mrs. M. K. Darrin, of the former city, engaged in a contest at piano-playing. They were to play continuous melody, never removing their hands from the keyboard, the winner to be the one who should longest observe these conditions. Mrs. Darrin won, playing nineteen hours.

JAMES A. HERNE was specially engaged to play a character part in Current Cash in Philadelphia last week.

THE Macdonough, a new theatre at Oakland, Cal., was opened by the Duff Opera company on Nov. 14. It is one of the prettiest houses on that side of the continent, and is provided with every modern convenience. The main auditorium is finished in ivory and gold. The theatre will hold about 1,700.

LEW ROSEN says that the only thing that he can see in Mrs. Bernard Beere's production of As In a Looking Glass at the Manhattan Theatre that resembles in any way Sarah Bernhardt's production is the fact that there are waits between the acts.

SAMUEL PRATT KIRK died recently in Buffalo. The deceased inherited $180,000 from his grandmother when he came of age, and at once set about seeing life here and abroad. He fell in love with Lilla Vane, and it is said that they were engaged to be married, but his illness prevented the event. At his death he bequeathed to her $60,000.

JOHN D. GILBERT failed to appear at the Windsor Theatre, Brooklyn, on the night of Nov. 24, in Aunt Bridget's Baby. Manager Monroe said he had brought Mr. Gilbert on from Chicago, and that the ride broke him up. Mr. Monroe's physician found Mr. Gilbert suffering from vertigo and nervousness.

AT the recent Press Club benefit in Cleveland a feature that attracted considerable attention was the presence in one of the boxes of seven orphans from the Home of the Friendless, Allegheny. They were the guests of James O'Neill, who bought a box, and being unable to attend in person, gave the orphans a treat.

Christmas, Dec. 26, New Year's, Jan. 2, open at Rand's Opera House, Troy, N. Y. Also other choice dates pending Dec. 9, 10, 12, 14, 19, 21, Jan. 3, 4, 6, 7, 13, 14, 16, 21. Address at once, G. Rand, Box 19, Troy, N. Y.

IN OTHER CITIES.

CHICAGO.

Settled Out of Court is drawing largely at the Schiller. The co. includes such capable artists as Joseph Holland, E. A. Kennedy, Charles Abbe, Robert Hickman, Frank Gilmore, T. C. Valentine, George Dese-Barrymore, Minnie Tittell, Evelyn Campbell, Stella Benton, and Ada Curry.

Joseph Jefferson in Rip Van Winkle will open at McVicker's 26 for two weeks, and, judging by the advance sale, he is going to play to one of the biggest houses on record. Week of 20-26, Ullie Akerstrom entertained the audiences at McVicker's with plays written by herself, the first part of the week being devoted to Miss Rosser, and the latter part to A Little Body-dy. Miss Akerstrom is a graceful dancer and bright soubrette, who succeeds in winning the audiences, and keeping them in a pleasant humor.

A brief season of two weeks at the Columbia of the Lillian Russell Opera co. was commenced 21 before an audience that filled all available space, and which has continued throughout the engagement. C. Hayden Coffin was received with flattering applause on his appearance, as was Chicago's old favorite, W. T. Carleton. Louis Harrison still remains with the co. as comedian, and makes himself more popular than ever. Laura Clement, pleasantly remembered as the Spanish girl in Miss Helyett, secured a large share of the honors of the evening. The chorus, etc., is one of strength, unity, and concord. The operas are staged sumptuously.

Henry E. Dixey opened at the Chicago Opera House in Mr. Dobbs of Chicago. Mrs. James Brown Potter and Kyrle Bellew in Thérèse did a tremendous business week of 20-26. Criticism was divided as to the play's immorality, though all the papers concurred in praising the drama as a magnificent piece of dramatic construction, and an admirable medium for a display of emotional art.

At the Grand Opera House we have Hoyt's A Texas Steer. The engagement is for two weeks, and ends on Dec. 3.

Joseph Murphy opened at Hooley's Theatre 20, and is playing an engagement of two weeks, presenting The Kerry Gow for the first week, and Shaun Rhue the second. Both the plays and the star are familiar to the public, and it is needless to say that the audiences are very large. Mr. Murphy's co. is one of the best he has ever had.

At the Haymarket Nellie McHenry is playing a return engagement presenting her piece, A Night at the Circus, to crowded houses. A co. of excellent comedians are supporting her. The Junior Partner commenced a successful engagement 27.

Leavitt's successful spectacular production, Spider and Fly, was the attraction at the Windsor 20-26, and a big business was done. Under the Lion's Paw 27-3.

The patrons at Havlin's Thanksgiving week were entertained by The Hustler. Bobby Gaylor in Sport McAllister 27-3.

R. S. Wood presented Out in the Streets to the large clientele of the Clark Street Theatre 20-26. The Rambler from Clare 27-3.

The attraction at the Alhambra was The Police Patrol, a good medium of its kind, showing the workings of the police system of Chicago. It is played by a co. well suited to the play. Good Old Times 27-3.

Haverly's Home Minstrels continues to draw crowded houses at the Casino, where a great minstrel bill is being presented. A new first part has been added called "The Long Distance Telephone," arranged by Tom Lewis, and an afterpiece entitled The Bad Land Indians, which was written by Press Eldridge. Both of these "playwrights" are members of the co.

A new farce-comedy called The Kid, written by Henry White and Laurent Howard, was at the People's Theatre and did a pecuniarily successful business. The leading part is in the hands of Ed. Chrissie, the comedian, assisted by Dottie Pine and a fair co. Jack McAuliffe's International Vaudeville co. 27-3.

The Marie Senger Royal Burlesque co. is the high-flown name of a fair burlesque and variety co. at the Criterion.

All of the theatres gave extra matinees Thursday (Thanksgiving), and a large attendance marked them.

Eugene Field and George W. Cable will make a tour of the principal cities under the direction of Fred. Pelham.

The Chicago Orchestra, under the direction of Theodore Thomas, has become one of the chief attractions of the city, and the vast Auditorium is invariably filled at the concerts, which take place every Friday afternoon and Saturday evening.

Herman Hauser, the good-looking treasurer of Hooley's Theatre, was married a few days ago to a young and charming Chicago lady.

Matt Leland, of the Ullie Akerstrom co., is bewailing the loss of some very valuable papers, which he had in a satchel beside him while talking with a friend at the Rock Island depot. When he looked for them again they had mysteriously disappeared. Matt thought he was in New York, where there are no thieves(?)

The Triumph Social and Dramatic Club will give their next entertainment, 5, at Emerson Hall. The plays to be presented are Cabman No. 93, a one-act farce, and In Honor Bound, a drama. Among the members are Kathleen W. Chambers, Caroline Cook, J. B. Thoms, and your correspondent.

LYSTER J. CHAMBERS.

CINCINNATI.

The Pauline Hall Opera co. in Puritania opened a week's engagement at the Walnut Nov. 28 to an excellent house. The fair prima donna is a native of this city, and in consequence a prime local favorite.

The engagement of Primrose and West's Minstrels week ending 26 was a success in every respect. The features of the programme were Morris Cronin's club swinging and the clever work of Larry Dooley, J. Melville Jansen, and Riano and Bentley. Manager Havlin is exceedingly gratified over the manner in which his reduction in the Walnut's admission tariff has been endorsed by the public and with good reason. The Warde-James' comb. 5-10.

At the Pike the attraction of the week 27-3 was The Operator, which scored an immediate hit. The piece was admirably cast and splendidly mounted. Bigby Bell in Jupiter, the preceding attraction, closed a pecuniarily successful engagement 26, though the burlesque failed to please the Pike clientele as did his last season's success, Tar and Tartar. The more prominent roles were satisfactorily filled by Laura Joyce Bell, the Hollins Sisters (Maud and Hilda), Louise Montague, and Josephine Knapp. J. Aldrich Libbey's vocal selections were enthusiastically applauded. Charles B. Hanford in Julius Cæsar 5-10.

A Poor Relation, with Sol Smith Russell in the stellar role, began a week's engagement at the Grand 28, the house being crowded on the occasion. The setting of the Summer hotel scene in the opening act was a splendid piece of stage mechanism.

Gloriana, presented by the Frohman co. during the previous week, closed an entirely successful engagement 26, the artistic honors of the week being monopolized by Edwin Stevens and Henrietta Crossman. The curtain-raiser, Out of the Storm, an exquisite little affair by Evelyn A. Barron, of the Chicago *Inter-Ocean*, added materially to the pleasure of the entertainment. Frohman's Men and Women co. 5-10.

Charles A. Gardner, who is recognized as one of the best German comedians of the day, began his week's engagement at Heuck's 27 with Karl as the attraction, the theatre being packed. The piece was both satisfactorily cast and mounted.

Pitou's Power of the Press during the week preceding proved, with the solitary exception of James J. Corbett, the strongest attraction presented at this house during the season. James E. Wilson, Rita E. Martin, Rosella Knott, Geoffrey Stein, and Charles Kidder in the leading roles were more than satisfactory, and the excellent staging of the play conduced materially to the week's success. Gorman's Minstrels 4-10.

The second week of Cincinnati's new theatre, the Fountain Square, was auspiciously opened 27 with A Turkish Bath as the attraction, Marie Heath in the leading role being exceedingly well received.

Manager Roberts' opening attraction, Dartmoor, scored a success 21-26, the work of J. H. Gilmour, Herbert Archer, Owen Westford, Bettina Gerard and little Marguerite Fealy being especially meritorious. The Fountain Square Theatre is one of the most attractive theatres in the city, and its capacious stage, seventy by thirty feet, is admirably adapted for spectacular effect. The drop curtain, representing the Davidson Fountain, painted by Frank King, the scenic artist of the house, is one of the features of the theatre, and the general interior effect of the house itself will compare favorably, so far as beauty and comfort are concerned, with any theatre in the West.

One of the Bravest, a sensational drama of the most pronounced type, was presented 27 at Havlin's to a crowded house, and if applause counts for aught, its success for the week is assured.

Siberia during the previous week repeated its success of the past season, the house being filled nightly. Esther Lyon as Sara, and Maurice Pike, W. T. Doyle and Charles C. Brandt carried off the artistic honors of the week. Manager Havlin staged the play in first-class style.

Joseph J. Dowling and Sadie Hasson at Harris' opened 27, attracting a splendid house. Both artists are popular locally, Dowling having for years been identified with the old stock co. at the Grand in days gone by. The attraction of previous week, Webster and Brady's marine spectacle, The Bottom of the Sea, developed an unusually strong card, and the clever work of George P. Webster, Ross D. O'Neal, T. W. McConnell, Felix Harvey and Camille Cleveland assisted to no small extent in the general success.

Williams' Meteors, one of the best vaudeville combs on the road, successfully opened a week's engagement at the People's 28. Sam Devere's co., whose engagement closed 26, was exceedingly well received, and Harry Le Rose's club swinging, the Sisters Coulsons' vocalism and the Ward-Travelli Trio in their specialties were nightly encored. Sam Devere's banjo business was deservedly recognized.

Mervyn Dallas, manager and star of The House on the Marsh co., whose engagement at the Pike closed 19, was sued same date by John Palmer and Laura Alberta, two members of his co., for salaries alleged unpaid, and his effects were attached to satisfy the claims. Later Dallas filed a redelivery bond for full amount of suit and costs, and was enabled to proceed to Indianapolis to fill his engagement at that point 21-26. The case comes up for hearing before one of the local Solons 25.

A marriage license was issued here 19 to Charles David Coffin, of the Lillian Russell Opera co., and Adeline M. E. de Lewe, whose residence was given as London, England, and the marriage ceremony was performed the same evening by Squire James. The lady, whose age was given as 29, is the divorced wife of Randegger, a well-known resident of London.

A suit was filed here 28 against Lillian Russell by Levi J. Burgess, to recover $458 77, for pecuniary advances made during the latter part of 1895, and an attachment was issued garnisheeing all moneys belonging to the artiste in the hands of Managers Miles, Rainforth, French and Peet. The claim was later in the day liquidated, and proceedings dismissed. The entire affair was the result of a misunderstanding.

Emma Juch, who was one of the soloists at the Beilstedt-Ballenberg concert 20, was detained three hours in a railroad wreck and was obliged to sing in her traveling costume, having been driven direct to Music Hall from the depot.

Frank King, the scenic artist of the New Fountain Square Theatre, was a clever pupil of Matt Morgan, and in N. M. Bogan, Manager Nick Roberts has secured a thoroughly good musician as orchestra director.

The reception accorded the Gilmore Orchestra Concerts at the Armory 19 and 20 was scarcely such as will induce the organization to pay Cincinnati a return visit. The total receipts for the opening concert were $48 00.

Digby Bell in Jupiter will play a return engagement at the Pike in March, and Richard Mansfield is likewise booked for a week at this house during the present season.

JAMES MCDONOUGH.

BALTIMORE.

The Family Circle began a week's engagement at Ford's Opera House Nov. 28, opening to a large audience. Both play and players seemed to catch the public fancy, which found vent in bounteous applause. Miss Helvett closed a highly satisfactory week 26, and the drawing card was, beyond all question, Lottie Collins. Her rendition of the threadbare "Boom-de-ay" is unique and all her own. Of the cast, a distinctive hit was made by Kate Davis as the Spanish Duenna.

At the Lyceum the house this week is closed, owing to the disbanding of the attraction booked. Henry Dixey and his co. in Mr. Dobbs of Chicago appeared during the first five nights of week of 21-26. The work of Alfred Wheelan and Fred Lennox was unusually good.

Robert Mantell was warmly welcomed at Harris' Academy of Music 28 when he appeared here for the first time in The Face in the Moonlight. The house was crowded, and gave signal proof that the star was a favorite with them. A Trip to Chinatown made glad the hearts of everybody concerned during the week of 21-26.

The World Against Her is an old friend, but it came back to us at Holliday Street Theatre this week and was accorded the big houses and generous applause usually given a veritable novelty. The Danger Signal, with its realistic railroad effects and scenery, closed a lucrative engagement 26. Rosabel Morrison's co. was equal to the requirements of the play, and gave a smooth, enjoyable performance.

At the Howard Auditorium, the French Folly Burlesque co. opened the week of 28 with the usual well-filled house at Monday matinee. A fair variety bill by the May Russell co. served to put the balance on the right side of the ledger 21-26.

There was an air of general good fellowship permeating the Monumental Theatre last week, and the face of the management was wreathed in a S. R. O. smile. Reilly and Wood's Vaudeville co. played to all the people the house could hold. The French Folly Burlesque co. is the current attraction.

Lowenberg's Specialty co. in a fair variety programme to fair attendance 21-26 at the Front Street Theatre.

Master Cyril Tyler, the boy soprano, gave a concert in the Concert Hall of the Academy of Music 24.

The Seidl Orchestra will give one grand Wagner concert at Ford's Opera House, Friday afternoon, Dec. 2, with Emil Fischer and Amanda Fabrio as soloists.

Leo Dougherty, of this city, has signed with the Katherine Rober co. as stage manager, and will also play the part of Martin Brashear.

On Wednesday night of last week, Lottie Collins, in responding to an encore, threw a rose to Governor Brown, who was sitting in one of the lower proscenium boxes. It fell short of its mark by several feet, but the Governor was adequate to the occasion, and reached out successfully for it, to the evident amusement of the whole house.

HARRY P. GALLEHER.

LOUISVILLE.

Roland Reed and Charles B. Hanford divided week commencing Nov. 21, the former presenting The Woman Hater and Lend Me Your Wife, and the latter Julius Cæsar. Both did excellent business.

Lewis Morrison in his spectacular version of Faust also had a fine three nights at the Masonic. Richelieu was presented during the engagement. The electric light effects in Faust were really wonderful.

Gormans' Minstrels drew large business at the Bijou. The first part represents the deck of a ship, and the Bijou management mounted it handsomely. The Old Soldier 27-3.

At Harris' the Wilbur Opera co. is filling its annual two weeks' engagement with a matinee and a change of bill each day. Very large business. Susie Kirwin and other old favorites were warmly welcomed.

The Lenton Vaudeville co. is the New Buck's attraction. In the troupe are William Milligan, the Lentons, Bessie Wilton, Charles H. King and others.

The Auditorium has the Pauline Hall Opera co. booked for 23, 24.

Business was so large at the matinee of Power of the Press at the Masonic that Manager Bourlier called in the time-honored S. R. O. sign and substituted "Breathing Room Only."

Robert Haight, a Louisville boy, who has been with the Thomas W. Keene co., has returned to his home an invalid. He hopes to rejoin the co. soon.

Manager Newman is making a big success of the season at Harris'. He is familiar with all the details of the business from the construction of a theatre to the discovery of talent. Be it was who successfully started in the profession Kathleen Kerrigan, who is attracting the attention of Eastern critics through her good work in Niobe.

Professor C. E. Twin Rossell again comes to the front. This time he appears in a farce with the police court as the stage. An alleged unpaid board bill figures as the central idea.

Susie Kirwin made a big hit in interpolating in The Black Hussar a medley of old-time ballads, ranging from "Nellie Gray" and "Ben Bolt" to "My Old Kentucky Home." The latter was most enthusiastically received.

Phil. Simmonds had an adventure with a vicious railway switchman while here. The man demanded, and was refused, admittance to The Power of the Press, and he made dire threats of vengeance. As no news of a tragedy has reached here he probably considered Mr. Simmonds was too young to die, and graciously permits him to exist.

Hattie Harvey and Isadore Rush, of Roland Reed's co., created something of a sensation during their engagement at Macauley's. The local papers devoted not a little space in enlarging upon their claims as stage beauties, and the elaborate gowns worn were much commented upon. Their artistic efforts were also paid the proper tribute.

CHARLES D. CLARKE.

BOSTON.

This week's dramatic novelty in Boston is on the stage of the Globe, where Richard Mansfield begins a fortnight's engagement, the first half of which is to be devoted to The Scarlet Letter, the last to favorite pieces of his repertoire. Rose and Charles Coghlan did eminently satisfactory business at this house 21-26, and their finished production of Diplomacy won universal praise. It was one of the most evenly balanced performances ever seen in Boston.

One of the most pronounced pecuniary successes that Boston has seen this season is Captain Lettarblair as given by E. H. Sothern, at the Hollis Street. It has made a tremendous hit, and the orchestra has been forced under the stage for the first time this season.

In Surrender, which is being presented at the Columbia, Augustus Thomas has not repeated the success of Alabama. As a piece it is disappointing and does not afford opportunities for Charles Frohman's capable actors to display their abilities. The best work in the performance is done by Henry Woodruff and Maude Banks. Rose Eytinge gives an excellent Virginia dialect, and the same is true of Louis Aldrich. The piece has been admirably staged under the direction of E. H. Presbrey, and it would be hard to imagine anything more striking than the poverty party which opens the first act.

Nerves and Kerry form a pleasant bill at the Museum. In the first-named piece Kate Ryan made her first appearance this season and received an ovation on the opening performance. Mary Hampton is given an opportunity to display her abilities in a different line of parts than any that she has had this season, and of course she is successful, for this clever actress never does anything poorly. Although the double bill is drawing large houses, announcement is made that Ours is to be produced in a short time.

To the great regret of the managers of Rice's Surprise Party and of Boston theatregoers, 1492 has entered upon its last week at the Park, for the coming of A Temperance Town could not be deferred longer and it begins its ten weeks' engagement 5. One of the features of the closing nights was the engagement of Herbert Johnson, a favorite in Boston concerts, to sing the part of Columbus at Wednesday matinees. He made a pronounced hit and sang the music of the part far better than the regular performer. Gratio Martinetti was also introduced in his French dance.

At the Tremont, too, Russell's Comedians end their four weeks' engagement, 3. In their performance, the great hits have been made by Lydia Yeamans-Titus in her imitations by Nellie Parker in her artistic singing and by Amelia Glover in her graceful dancing. Rosina Vokes follows 5, and the Bostonians in Robin Hood.

Babes in the Wood continues to draw large audiences to the Boston, where thousands applaud the graceful movements of the ballet and the eccentric dances of Nini Patte en l'Air and her assistants, and to laugh at the drolleries of Arthur Dunn, Mamie Gilroy, Gilbert Sarony, and Fannie Daboll. Belle Blake has established herself as a favorite, and her graceful dancing and sweet singing call forth deserved applause. The piece will surely run until far into the new year.

Hopkins' Trans-Oceanic Specialty co. comes to the Grand Opera House this week. It is headed by Mons. Trewey, who has not been seen here for three or four seasons. James J. Corbett follows 5, and a succession of tremendous houses is expected, judging from the house which he drew here in the early Fall.

The Dazzler is at the Bowdoin Square, where it did exceedingly large business last season. The novelty of the present engagement is the appearance of Anna Boyd in the principal part. Boston liked The Idea which Hallen and Hart demonstrated at this house 21-26.

Charles L. Davis is at the Howard Athenæum with Alvin Joslin.

Weber and Field's Specialty co. is at the Palace, with Mlle. Bertoto who played so long and so successfully an engagement at this house last Spring.

Kate Glassford and Charles Barringer are playing A Mad Marriage at the Grand Museum.

Augustin Neuville is at the Lyceum with The Cannon Ball Express.

George Bowers, who represents Daniel Frohman with the Southern co., has been renewing hosts of old acquaintances in Boston. For several seasons he has only been in the city for flying calls when his co. would be playing in the vicinity, but this year he has been able to meet many with whom he was intimately acquainted while he lived here and to go to Clinton to eat his Thanksgiving dinner.

James Gilbert will not accompany the 1492 co. when it starts on its tour. His presence behind the scenes has had much to do with the success of the performance, for he is just in his element when directing a performance, and his ideas of stage business are always striking and just the thing. He will be missed by all the co.

John Stetson announces the production of The Crust of Society at the Globe 12. This is Dumas' Demi Monde which has been translated by Louise Mogen Guiney and adapted by William Seymour. The co. is headed by Joseph Haworth and Carrie Turner, while others in the organization are Harry St. Maur, J. Frank Shewy, Cuyler Hastings, David Elmer, Joseph Foster, Helen Kinnaird, Jane Stuart, and Edith Proctor.

At the conclusion of its run at the Columbia, Surrender is to be taken for a brief tour of New England. While Charles Frohman's co. is away A. M. Palmer's home co. is to play a short engagement, its first in Boston in two years. While here Alabama, Saints and Sinners, Jim the Penman, and a new play will be given. Charles Frohman's co. will then return to produce a new drama by David Belasco, and Lady Windermere's Fan by Oscar Wilde.

For the benefit of the Mrs. Vincent Hospital Fund, at the Hollis Street 2, E. H. Sothern will appear in his monologue, "I Love, Thou Lovest, He Loves," in Drifted Apart—Virginia Harned appearing with him in this—and in the second act of Captain Lettarblair. Mr. and Morton Selton will also give a musical sketch.

Every co. playing in Boston was represented at the funeral of Charles Reed at St. Paul's 22. The burial was under the direction of the Boston Lodge of Elks. The tour of the Hoss and Hoss co. has been resumed with Mark Sullivan playing Mr. Reed's part.

Charles Leonard Fletcher's friends turned out in large numbers to witness his capable performance in The English Rose at the Grand Opera House 22-26.

JAY B. BENTON.

KANSAS CITY.

The great attraction for the past week has been the American Extravaganza co. in Ali Baba. This spectacular of Manager Henderson's played at the Coates House to crowded houses the entire week, the receipts amounting to over $10,000. The Coates was opened week of 21-26 by Abbott and Teal's co. in Niobe, with Isabelle Coe in the title role. The play will undoubtedly prove a great favorite with Kansas City audiences. Herrmann 28-30. Judith, 1-3, by Alf. Charles Moss, a Kansas City composer. This is the first production of this opera, and is expected to be one which will make a mark for itself.

The admirers of Frank Mayo had an opportunity of seeing him last week in his favorite character of Davy Crockett, in which he opened at the Grand Sunday evening to a crowded house. The Sooaway 27-3.

At the Gillis last week appeared a new actor and a new play to Kansas City theatregoers, being Jack Summers in Jerre. The drama has been singularly successful in Great Britain, and was a pleasant surprise to Kansas City, it opening Sunday night to standing room only. Two Old Cronies 27-3.

At the Ninth Street Theatre Sam Jack's Creoles had good houses Nov. 21-26. Peck's Bad Boy 27-3.

The Auditorium was opened 22 by the Cowboy Band of Dodge City, Kans., followed on Wednesday evening, 23, by a lecture by James Whitcomb Riley, the Hoosier poet; then for five nights and a matinee, beginning 24, Zephra, by local talent. The scenery is expensive and elegant, and much is expected from the entertainment.

FRANK B. WILCOX.

PITTSBURG.

Charles A. Gardner opened to a very large house at the Bijou Theatre Nov. 21, and drew well all week. The co. is a capable one. The Power of the Press opened well with prospects of large business for the week.

At the Alvin Theatre, the Warde-James co. presented Julius Cæsar. The Lion's Mouth, and Francesca da Rimini 21-26 to good business. Lost Paradise 28-3.

James O'Neill, at the Grand Opera House, drew an immense audience 21 to see him in Fontenelle. Mr. O'Neill has many warm friends here, and they gave him a royal welcome. Hanlon Brothers' Fantasma packed the house 28, as they always do this city.

Wilson Barrett, at the Duquesne Theatre 21, gathered within the walls of that cosy house one of the most intelligent audiences ever seen here. (The new) Hamlet was the bill, and Mr. Barrett made a great hit. A Trip to Chinatown did a good business 28, and the sale for the week is good.

At Harry Williams' Academy of Music The Meteors gave a pleasing vaudeville bill 21. May Howard Burlesque co. 28-3.

Gray and Stephen's opened at Harris' Theatre in Vesper Bells. N. S. Wood is so great a favorite here that every seat was sold 28.

The engagement of the Emma Juch Concert co. at Old City Hall 22 was cancelled, owing to the small demand for seats, the co. deciding not to risk the chances.

Sam Fletcher was in the city during the week in the interests of Hanlon Brothers' Fantasma, which comes to the grand Opera House next week.

An extra matinee was given 25 by the Meteors at the Academy of Music.

Frank McKee has been here booming A Trip to Chinatown, to be taken to the Duquesne Theatre 28.

W. H. Strickland, ahead of The Lost Paradise, is here.

The Power of the Press, which made such a hit at the Bijou Theatre last season, returns to that house next week.

The Press Club Benefit 18 was a great success, artistically and pecuniarily. Every available foot of space in the Duquesne Theatre was crowded. The programme was a long and varied one. The following artists volunteered their services and appeared: James H. Wallick gave the third act of The Bandit King; Messrs. Pryce and Hamilton, from A German Soldier co.; George Peck's co. from the Bijou Theatre in one act of Under the Lion's Paw; Helen Russell in a recital; E. S. Willard in one act of The Middleman; Out of The Storm, a one act drama, by the Gloriana co., from the Alvin Theatre; James A. Reilly in one act of A German Soldier, members of Sam Devere's vaudeville co.; Messrs. Hamilton and Glynn from the Eden Musee; the Leonzo Brothers in an original act entitled Brother Against Brother. A beautiful feature of the performance was the presence of seven little orphans from the Home of the Friendless, who were there as the guests of James O'Neill, he having purchased a box for them. Plants and flowers filled the house, and all the women taking part in the performance received baskets of the choicest cut flowers.

All the theatres gave Thanksgiving matinees, and it is needless to say the houses were packed to the doors.

George Dixon, the champion featherweight, has caught the fever and will shortly tread the boards surrounded by a vaudeville co. at the Academy of Music.

Manager Hyde, of the Alvin Theatre, has booked Mrs. Bernard-Beere for an early appearance.

E. J. DONNELLY.

WASHINGTON, D. C.

The week of Nov. 21-26 was one of first-class attractions at nearly all of the playhouses of this city.

Joseph Jefferson in Rip Van Winkle filled the National Theatre nightly. The scenic details in this play are better provided for than is usually the case, and the realistic effect is intensified thereby. Alabama 28-3.

At Albaugh's Richard Mansfield, always a favorite with Washingtonians, enlarged his circle of admirers throughout the week in a repertoire including Prince Karl, The Scarlet Letter, A Parisian Romance, and Beau Brummell.

The County Fair was the attraction at the Academy of Music, and drew large houses at every performance. The Planter's Wife 28-3.

The Dangers of a Great City proved very satisfactory at the Bijou.

At the Lyceum Hart's Boston Novelty co. had a royal reception every night.

During Tuesday night's performance at Albaugh's Mr. Mansfield was persistently called upon for a speech, when he came to the front of the stage and begged to be excused. "An actor," said he, "must feel the character he assumes, and he cannot throw it off at a moment's notice, to make a speech. At the proper time, when the play is concluded, I will be glad to say a few words." At the conclusion of the last act Mr. Mansfield made a happy little speech, which elicited hearty applause.

The Prodigal Father is the attraction at the National 28-3.

The Fairies' Well is at the Bijou 28-3.

EDWARD OLDHAM.

DENVER.

Margaret Mather at the Broadway, Nov. 21-23, to large business. Fanny Rice 24-26.

Ali Baba at the Tabor, like all of the Henderson productions, did a tremendous business. Still Alarm 28-3.

Bob, The Newsboy, was on at the Wonderland Bijou, and the Bill in connection with other fixtures drew well.

I have authority for saying this will be Margaret Mather's farewell tour. After it she will settle down with her husband in Milwaukee.

The suit against H. A. W. Tabor for $10,000 by a colored man was dismissed by Judge Bentley. The action was brought on account of the man being ejected from the auditorium of the Tabor, when the house was occupied by some Single Tax people. The colored man was an adherent of that theory, and, as he was interested in the lecturer's appearance, thought he had a right down stairs. His ideas of his rights were not sustained by the court.

The Thanksgiving business at all the theatres was very large at each performance.

Joseph Newman, a local comedian, who joins Patti Rosa's co. next season, writes verses as well as acts. He wrote the local "gags" for Ali Baba.

The Elks have had a benefit. It took place at Wonderland Bijou, and those who took part in it were identified with the place. A variety singer named Conchita, and the dancer Cyrene, who are in town, were among the performers. The stock co. did the Clemenceau Case, with Jessaline Rodgers as Iza. A neat sum was realized.

W. P. PEABODY.

NEW ORLEANS.

W. R. Leavitt's co. in Spider and Fly at the St. Charles Theatre did an immense business Nov. 21-26. The pulse of New York 27-3.

Manager Henry Greenwall's company presented Larry the Lord at the Grand Opera House 21-26 to fair business. Field's Minstrels 27-3.

The Kentucky Colonel, with McKee Rankin and Frederic Bryton, is doing well at the Academy of Music. The Old Homestead 27-3.

The Zanzibar Colored Minstrels did a good business at the Garden District Theatre. Maude Atkinson in Clemenceau Case and French Spy 27-3.

The French Opera co. presented Carmen, Faust, and Figaro 21-26.

M. Gluck is the name of the new tenor just arrived from Paris to take the place of Mr. Lafarge, who recently resigned. He is a fine actor, and a sweet singer, and will help the opera quite materially.

The Elks gave a social session at their house, 4 Carondelet Street, 24. LAMAR C. QUINTERO.

ST. LOUIS.

Digby Bell and his opera co. opened Nov. 27 in Jupiter at the Grand Opera House to a large audience. Week of 20-26 was filled by Sol Smith Russell, who drew very large audiences.

Charles Frohman's Stock co. opened at the Olympic Theatre 27 in Men and Women

Abbott and Teal's Big Comedy co. opened in Niobe at the Hagan 27 to large business. During Thanksgiving week Fanny Rice in A Jolly Surprise played to large houses.

The Devil's Auction opened 27 at Pope's Theatre to big attendance. During week of 20-26, Bartley Campbell's White Slave did a good business.

Ole Olsen opened at Havlin's Theatre 27 to a good-sized audience. Lost in New York was given week of 20-26 to good business.

Hyar's Comedians opened at the Standard 27 to big business.

Bill's Boot, a new and funny farce-comedy, did well during Thanksgiving week. It was something of a novelty, and the comedians, Sullivan and Smith, played the star parts well.

Manager Charles A. Spaulding, of the Olympic Theatre, has been in town for a week. He makes about two visits a year, and the rest of the time he spends in Saugerties on the Hudson.

We are going to have a new place of amusement next Summer. The St. Louis Agricultural and Mechanical Association are talking of building a summer garden theatre at the Fair Grounds in connection with racing all through the Summer. The idea has not been definitely settled yet. If it is, the attractions presented will be of the highest class.

There came near being a serious fire at the Grand Opera House one night during the Texas Steer engagement. A grate fell out in Manager Norton's room just off the stage and a hole was burned in the floor, but the fire was put out without anyone in the audience knowing it.

W. W. Tillotson, ahead of Niobe, is one of the "friendly Indians" in town this week.

W. C. HOWLAND.

CLEVELAND.

Friends was presented at the Lyceum Theatre Nov. 21-26 to large business. The play was excellently staged.

The Two Sisters did the usual large business at H. R. Jacobs' 21-26.

C. W. Williams' Big Show had a fairly good week at the Star. The performance is not up to the standard.

Billy Wesom, the door-keeper of the Lyceum Theatre, kept out the deadheads in great shape during the Friends engagement. He would have to be an extremely plausible conversationalist who could talk his way by him into the house.

Prof. Reynolds, the mesmerist, did a large business at Case Hall week of 21-26.

All of the theatres gave special matinees Thanksgiving Day and entertained large audiences.

Attractions for week of 28-3 are as follows: Lyceum, Robert Downing; Jacobs', A Hole in the Ground; Star, Fields and Hanson's Drawing Cards.

W. M. GOODRIDE.

JERSEY CITY.

Lovers of military plays were favored at the Academy, where A Fair Rebel was presented week of Nov. 21-26. The co. was excellent, and the production finished and enjoyable in every respect. Edw R. Dawson, J. P. Keefe and E. A. Foster were particularly good in their parts. Fanny Gillette's personation of the titular role was a charming piece of work, and Kate Osterle's comedy work won much applause. The business was excellent, especially Thanksgiving Day. Jane [illegible] Stars played a [illegible] the Opera House. They gave an excellent performance, the specialties were bright and clever and were appreciated. The production finished with A Hot Pickle, a laughable comedy. Fred J. Huber, business manager, reports excellent business during the early part of the season. In Chicago the business was immense, although the election was expected to materially diminish receipts. Carroll Johnson in The Gossoon 28-3. L. O. F.

CORRESPONDENCE.

ALABAMA.

MONTGOMERY.—THEATRE (George F. McDonald, manager): M. B. Leavitt's Spider and Fly Nov. 27; good house.

SELMA.—ACADEMY OF MUSIC (Charles G. Long, manager): Lizzie Evans 26 in The Little Blacksmith to poor business.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Grau Opera co. in repertoire Nov. 23-30; business fair.

MOBILE.—THEATRE (J. Tannenbaum, manager): The Spider and Fly Nov. 23; small attendance. Henshaw and Ten Broeck in The Nabobs to a fairly large house.

HUNTSVILLE.—CITY OPERA HOUSE (Fred M. Craus, manager): Vernona Jarbeau in Starlight Nov. 26 to good business. J. Z. Little's World 28; packed house.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE (Harry H. Haven, manager): The Midnight Alarm Nov. 24; medium-sized house. The Two Old Cronies 26; fair business. Isaac Payton Comedy co. 28-3.

NEWPORT.—THEATRE (George H. Johnson, manager): Marie Heath in A Turkish Bath to a large audience Nov. 22.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Effie Ellsler Nov. 24; splendid house. Clay Clement's first appearance here, 28, was not a pecuniary success, but demonstrated his merit as an actor. The Bells was presented. Support fair. Return engagement in February. Stuart Robson in She Stoops to Conquer 29 to a large and well-pleased audience.

LITTLE ROCK.—CAPITAL THEATRE (E. B. Wood, manager): Two Old Cronies Nov. 24; big house. Effie Ellsler 25; crowded house. Clay Clement 29, matinee and night; fair houses.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): A Nutmeg Match Nov. 24, 25; good business. A Breezy Day 28; fair house. Alvin Joslin 29; small house. Cleveland's Minstrels gave a minstrel performance *par excellence* to a delighted audience 29.—ITEMS: Bruce Edwards, dramatic editor of the *Post*, will have a story in the Christmas MIRROR.—William B. Smith, Jr., a well-known and clever amateur comedian, will attend the Lyceum School of Acting in New York this Winter. He is said to be a protégé of Will. Gillette.

BRISTOL.—OPERA HOUSE (C. P. Michael, manager): The McGibney Family Nov. 29; fair house.

WILLIMANTIC.—LOOMER OPERA HOUSE (H. Gray, manager): Denman Thompson in The Old Homestead Nov. 27; S. R. O.

MERIDEN.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): Torbett Concert co. Nov. 28; small house. Wilkinson's Widows pleased a large audience 29. Denman Thompson 30 to S. R. O.; receipts, $[illegible]. The McGibney Family 27; light house. Levy's Band Concert 23; good business.

MIDDLETOWN.—THE MIDDLESEX (J. Claude Gilbert, manager): Mr. Wilkinson's Widows Nov. 27; good-sized audience. The Dark Secret 21, 22; large audiences. Madame Modjeska, supported by Otis Skinner and an excellent co., presented Schiller's tragedy, Mary Stuart, 23 to one of the largest audiences of the season who fully appreciated the performance. Fire Patrol 24; Lew Dockstader's Minstrels 28; Midnight Alarm 29.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Sousa's New Marine Band drew a large audience Nov. 25. Mr. Wilkinson's Widows 26; good house. Annie Lewis in A Nutmeg Match did fairly well 27.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Men of Millions had small houses 25, 26 and closed in Birmingham a few days later. Augustin Neuville in Roy Tramp and Cannon Ball Express 27-29 did a very good business. City Club Burlesque co opened 22-25; good business.—NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Carrie Louis finished her week to good business 24-29. The Midnight Special opened 22, 23; full houses.

BIRMINGHAM.—STERLING OPERA HOUSE (G. M. Johnson, manager): Men of Millions Nov. 18; Peter Jackson 23; both to small houses. Little Nugget 24; good house.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): Denman Thompson in The Old Homestead Nov. 28 to the largest house of the season. Modjeska in Macbeth 29 drew a representative audience.

NEW LONDON.—LYCEUM THEATRE (A. H. Chappell, manager): Annie Ward-Tiffany in Lady Blarney Nov. 24; fair business. Miss Helyett 27 at advanced prices to light business. Denman Thompson in The Old Homestead 29; big business. The Fire Patrol 23; light business.

WATERBURY.—JACQUES OPERA HOUSE: A Dark Secret Nov. 18, 19 filled the house at each performance. On 22 Denman Thompson in The Old Homestead packed the house. Peter Jackson to good business 23.

NORWALK.—MUSIC HALL (P. W. Knapp, manager): Dockstader's Minstrels Nov. 28 to S. R. O. Louise Hamilton in Fogg's Ferry 24-26; full houses at cheap prices.—OPERA HOUSE (E. Adams, manager): Lyn-wood, by amateurs, for the benefit of the public library 1.

CALIFORNIA.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Salvini Nov. 14, 15; crowded houses.

STOCKTON.—AVON (Vinton and Elleford, managers): Two Orphans to fair attendance during week of Nov. 14-19; The Black Flag is booked for 21, with new people in the cast.—NEW YOSEMITE: Dark.

SAN JOSE.—THE AUDITORIUM (Walter Morosco, manager): The Color Guard, a home talent production, was well attended Nov 24-26. Julia Marlowe 30. Ladies' Relief Corps 3 in A Night Among the Fairies; amateur production.

LOS ANGELES.—GRAND OPERA HOUSE (McLain and Lehman, managers): Dark. Julia Marlowe 22-29; Milton Nobles 29, 30.—LOS ANGELES THEATRE (H. C. Wyatt, manager): Alexander Salvini closed a four nights' engagement 19 to packed houses. Skipped by the Light of the Moon 23-26.—ITEMS: Manager Lehman, of the Grand, has gone to San Francisco on business connected with his house.—Joe Mount is with us after an absence of several years as representative for Salvini.

FRESNO.—BARTON OPERA HOUSE (George P. Mothersole, manager): Alexander Salvini 10, 12; good houses.

COLORADO.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): Margaret Mather Nov. 19; large audience.

FORT COLLINS (OPERA HOUSE (Jay H. Boughton, manager): Schilling's Minstrels Nov. 14; house crowded; performance good.

FLORIDA.

OCALA.—MARION OPERA HOUSE (J. W. [illegible] Silvester, manager): Richard and Pringle's Minstrels Nov. 15; fair business.

JACKSONVILLE.—[illegible] OPERA HOUSE (J. D. Burbridge, manager): M. B. Leavitt's Spider and Fly co. gave a first-rate performance Nov. 24 to a crowded house.

PENSACOLA.—OPERA HOUSE (Coe and Tate, managers): Lizzie Evans Nov. 14; moderate house. Spider and Fly 21; fair house.

GEORGIA.

COLUMBUS.—SPRINGER'S OPERA HOUSE (C. P. Springer, manager): Spider and Fly Nov. 26; fair house. The Nabobs 27; S. R. O.

ATLANTA.—DE GIVE'S OPERA HOUSE: Frank Deshon with an excellent co. presented Three Black Cloaks, Ermine and Boccaccio Nov. 16, 17 to packed houses. Lizzie Evans in Little Blacksmith 18, 19, to fair business. Vernona Jarbeau in Starlight 21, 22 to good receipts.—EDGEWOOD AVENUE THEATRE: Dark.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Katie Putnam in An Unclaimed Express Package Nov. 27; large audience.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Old Homestead Nov. 29, 30; crowded houses. Frank M. Wills in Wait Till the Clouds Roll By 22, 23; fair business.

MACON.—ACADEMY OF MUSIC (H. Horne, manager): Katie Putnam Nov. 18, 19 in An Unclaimed Express Package to very fair business. The Old Homestead 21 to S. R. O.

ILLINOIS.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Limited Mail Nov. 25; large house. Charles Frohman's excellent co. in June 27 to a good house. Fanny Rice in The New Jolly Surprise was well received 28.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Gus Hill's Novelties Nov. 25; large business. Haverly's Minstrels 28; large audience.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Lenton Brothers' Vaudeville co. Nov. 25; Gus Hill's Novelty co. 26; good house.

MATTOON.—DOLE'S OPERA HOUSE (Rudyard and Hogue, managers): Fremont in 777 Nov. 24; large audience. Clark and Williams in Our Married Men 27; good house; poor performance.

FREEPORT.—GERMANIA OPERA HOUSE: (H. J. Noogk, manager): Jessie Oliver in Dad's Girl to fair business Nov. 28.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Crumbaugh and Mallory Brothers' Colored Minstrels 28; light house.

CANTON.—NEW OPERA HOUSE (C. N. Henkle, manager): Lenton's Comedy co. to a small house Nov. 20; poor co.

ENGLEWOOD.—MARLOWE THEATRE (Miller and Rogers, managers): A large audience greeted Nellie McHenry in A Night at the Circus Nov. 19. Ole Olson 20, 21; good house.

DANVILLE.—GRAND OPERA HOUSE (A. W. Hemley, manager): Limited Mail co. Nov. 25; S. R. O. The Operator 28; full house. Nobbe's French Burlesque co. 29; satisfactory performance.

ELGIN.—DU BOIS OPERA HOUSE (F. W. Ienchs, manager): Haverly's Minstrels Nov. 26; good business. A Union Soldier 27-29; big business. This drama is from the pen of our stage manager, W. J. Christie, and was produced by a home co. Both play and cast received high commendation.

CAIRO.—NEW CAIRO OPERA HOUSE (Sol. A. Silver, manager): Clay Clement in The Bells Nov. 26 did not draw one half the house he deserved. His acting was splendid, and he completely captivated his audience. Fast Mail (Southern) 28; scenic effects unusually good.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Private Secretary Nov. 26; poor business. The Operator 27; light house. Harvest Moon 29; fair house. James T. Powers in A Mad Bargain 29; good business.

QUINCY.—OPERA HOUSE (A. Doett, manager): The Operator Nov. 25; small house. Frank Mayo in Davy Crockett 28; large audience.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Is Marriage a Failure was presented to a fair house Nov. 29. The Harvest Moon to a small but highly-pleased audience 30. J. Barry Lane, advance of the Dodge City Cowboy Band, was in the city 22.

EDLINE.—WAGNER OPERA HOUSE (Frank Anderson, manager): Dr. Flint Nov. 24-27, fair business. Ole's Luck 28; big business.—AUDITORIUM (E. B. Atkinson, manager): Arnold Comedy co. 22-3 opened to empty chairs.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. I. Chatterton, manager): One of Springfield's best and largest audiences saw Jane Nov. 18. Fanny Rice in A Jolly Surprise filled the house to the doors 21, and pleased everybody.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): Lenton's Comedy co. Nov. 26; good house. New York Star Concert co. 27; crowded house.

CLINTON.—FAIR OPERA HOUSE (Arthurs and Co., managers): Low and Lottie Waters Nov. 26; poor business.

CHAMPAIGN.—WALKER OPERA HOUSE (S. L. Nelson, manager): Nibbe's Burlesque co. Nov. 26 to a good house. The Gypsy's Warning 29; Agnes Herndon 30.

PEORIA.—THE GRAND (J. S. Flaherty, manager): An excellent melodrama in The Harvest Moon, which played to fair receipts Nov. 27. Gilmore's Band 28 to S. R. O.—ITEMS: The Gilmore Band was attached here for $200 damages by F. E. Berquist, of the Galesburg Auditorium, for non-fulfillment of contract; $21 50 was given in full for settlement of the claim. At the close of the Cincinnati engagement Manager Barcher intends to close and reorganize the band. He says a band of 120 musicians cannot possibly be made to pay. Their tour will be resumed in two weeks.—Manager Flaherty will make the Grand a two night house after this week. Another innovation will be Sunday performances, matinee and night, to commence with the Dodge City Cowboy Band, 27.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickson and Talbott, managers): Rosina Vokes Nov. 21-23; good business. Manola-Mason 24-26; Dartmoor 28-30; Siberia 1-3.—ENGLISH'S OPERA HOUSE (Dickson and Talbott, managers): The Operator, a melodramatic sensational play, by the the twin stars Willard and William Newell to fair houses 21-23. The House on the Marsh 24-26; German Theatre co. 28; Cowboy Band 29; Rentz-Santley co. 3.—PARK THEATRE (Dickson and Talbot, managers): Lester and Williams in Me and Jack, 21-26; big business. Uncle Hiram 28-2, Wilbur Opera co 5 to.—EMPIRE THEATRE (Henck and Fennessy, managers): Hyde's Comedians to good houses 21-26. The Pay Train 26 3.—ITEMS: Manager "Jim" Fennessy spent a few days at Cincinnati last week, helping to celebrate the Democratic victory at that city—"Bert" Dasher, of Texas Steer fame, passed through the city, and made a short stay with friends here.—Newell Brothers and Manager Dickins have specially engaged Etta Reed for the leading female role of The Operator. Gus Horner has just signed with Manager Dunkins a so.—Sol Smith Russell's engagement was the banner engagement of the season here.

FORT WAYNE.—MASONIC TEMPLE (J. N. Simpson, manager: Frank Mayo in Davy Crockett Nov. 24; small house. Richard Golden in Old Jed Prouty drew fairly well 26. Zeb the Clodhopper had two small houses 29.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Gorman's Minstrels to good business Nov. 25. Fanny Rice gave the best performance of the season at advanced prices 27.

EVANSVILLE.—GRAND (King Cobbs, manager): Clay Clement appeared Nov. 24, 25 to fair-sized and pleased audiences. His presentation of The Bells was the best performance ever witnessed in Evansville.—PEOPLE'S (T. [illegible] groves, manager): The Baldwin Melville co. to good business 23-29.

WABASH.—HARTER OPERA HOUSE (Alf Harter, treasurer): Charles A. Loder to S. R. O. Nov. 27.

HUNTINGTON.—OPERA HOUSE (H. E. Roseborough, manager): Charles A. Loder Nov. 26; crowded house. The Limited Mail 29; S. R. O.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Gorman's Minstrels Nov. 29; fairly good minstrel performance before a good-sized audience.

ANDERSON.—DOXEY OPERA HOUSE (A. H. Cokefair, manager): Charles Loder in Oh, What a Night to good business Nov. 29. Devil's Auction to S. R. O. 28. A. W. Fremont in 777 to big business 29.

PERU.—EMERICK'S OPERA HOUSE (Frank C. Emerick, manager): Zeb the Clodhopper Nov. 27; good house. Tony Farrell in My Colleen 28; big business.

ELKHART.—BUCKLEN OPERA HOUSE (J. L. Brodrick, manager): A Pair of Jacks Nov. 28, Bobby Gaylor in Sport McAllister 29; both to good business.

RICHMOND.—PHILLIPS' OPERA HOUSE (I. H. Dobbins, manager): Gorman's Minstrels Nov. 26; crowded house. Shadow Detective 29; fair business.—GRAND OPERA HOUSE (C. W. Conner, manager): Siberia 29; good business.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Charles McCarthy's One of the Bravest displayed the S. R. O. sign Nov. 26. Grimes' Cellar Door 29 drew a good house. Florence Bindley in The Pay Train 21 to a large audience.—ITEM: The local lodge of Elks attended The Pay Train in a body, and after the performance banqueted Miss Bindley, who responded by giving several musical selections, and presented the lodge with a life-size portrait of herself.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Davis' U. T. C. Nov. 26; S. R. O. The Limited Mail 28; splendid business at advanced prices. Grimes' Cellar Door 29; good business.—COULTER OPERA HOUSE (G. Y. Fowler, manager): Zeb the Clodhopper 22; fair business.

SEYMOUR.—OPERA HOUSE (Lynn Faulkconer, manager): A Barrel of Money Nov. 22; fair house. Tangled Up 30; A Pair of Jacks 7.

PLYMOUTH.—CENTENNIAL OPERA HOUSE (Stevens and Lauer, managers): The New York Stars Nov. 26. Edwin Souther in Robinson Crusoe 28.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Wilson, Naylor, manager): Siberia Nov. 28; fair house. The Hustler 29; large audience. Baldwin-Melville comb. to good business 21-25.

LAFAYETTE.—GRAND OPERA HOUSE (F. E. D. McGinley, manager): Siberia Nov. 26; fair house. French Burlesque co. 27; light business. The Operator 29 was well patronized.

VINCENNES.—GREENE OPERA HOUSE (Frank Green, manager): The White Slave with Carrie Radcliff in the title role to fair business 28. Professor Petzlin, champion of the Southwest, who has been for the past six weeks instructing a class in athletics, gave an exhibition 22 to a large and pleased audience.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Edwin Stuart, manager): Zeb the Clodhopper Nov. 27; fair house. Ed. F. Davis' Uncle Tom co. 29; packed houses.

LAFORTE.—BALL'S OPERA HOUSE (W. C. Miller, manager): A Pair of Jacks Nov. 26; fair house.

IOWA.

MARSHALLTOWN.—ODEON THEATRE (Glick and Cox, managers): Our Irish Visitors to fair business Nov. 27. Pete Baker pleased a fair house 28.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE (E. L. Webster, manager): Beach and Bowers' Minstrels to good business Nov. 24. Von Yonson 26, 27; good business. James Whitcomb Riley 28; A Social Session 29; both to fair business.

LE MARS.—DALTON OPERA HOUSE (E. A. Dalton, manager): Bristol's horse show Nov. 24, 25; large business. A Social Session played to a large and appreciative audience 28.

DAVENPORT.—BURTIS OPERA HOUSE (Charles H. Kindt, manager): Robert Gaylor in Sport McAllister Nov. 29, afternoon and evening; large and pleased audiences.

ATLANTIC.—OPERA HOUSE (L. L. Tilden, manager): Our Irish Visitors Nov., 25; fair business. Boston Opera co. in Said Pasha 28; good business. Bristol's Equescurriculum 29; full house.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Irish Visitors Nov 26; good business. Gus Williams pleased good houses 27, 28.—GRAND OPERA HOUSE (William Foster, manager): Iowa State Band packed the house 25. Pete Baker in Chris and Lena to good business 29. The Naval Queen 21-26.—BIJOU THEATRE (C. F. Handy, manager): Big business.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): Von Yonson Nov. 25; large house; receipts, $161.50 at regular prices.—ITEM: Hon. James H. Easton entertained Gus Heege, of Von Yonson co., while in the city. The crowd at the main entrance of the Grand was so great at the doors were all broken in.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): Barnes and Summers' Players Nov. 24-29 played against two blizzards and a political jollification, but averaged fair business.

OTTUMWA.—GRAND OPERA HOUSE: Pete Baker in Chris and Lena Nov. 26; good business.

INDEPENDENCE.—WILLIAMS' OPERA HOUSE (C. W. Williams, manager): The Burglar Nov. 22 pleased a small house. Tom's Vacation (Rice and Lansing's) 26; good business. Uncle Tom's Cabin (Sutton's) 28; crowded house.

FORT DODGE.—PEGLER'S OPERA HOUSE (G. F. Rankin, manager): A Social Session Nov. 26; large and well-satisfied audience.

CHEROKEE.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Pete Baker to good business Nov. 27. Our Irish Visitors had a fair house 28.

KANSAS.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): Alone in London Nov. 27; small house. Kidnapped 28; good business.

ATCHISON.—PRICE'S OPERA HOUSE (E. S. Brigham, manager): By Wits Outwitted Nov. 25; small audience.

FORT SCOTT.—OPERA HOUSE (Harry C. Emich, manager): Barlow Brothers' Minstrels Nov. 29; fair house.

WICHITA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Eunice Goodrich week ending Nov. 29; good business.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, manager): Spooner Comedy co. Nov. 29-29; big business.—GRAND OPERA HOUSE (C. F. Kendall, manager): The drama of America 28, 29 by prominent local amateurs was such a pronounced success that it was repeated 30.

NEWTON.—RAGSDALE'S OPERA HOUSE (W. J. Puett, manager): Holden's Comedy co. Nov. 28-29 good business.

HERRINGTON.—OPERA HOUSE (T. M. Bixby, manager): Rag Baby Nov. 22.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Tangled Up Nov. 28; good house.

PARSONS.—EDWARDS' OPERA HOUSE (C. M. Johnson, manager): Frank Lindon in The Sea of Ice Nov. 25 to fair business. Barlow Brothers' Minstrels 26; good audience.

WINFIELD.—GRAND OPERA HOUSE (T. R. Myers, manager): The De Lange and Rising co. in Tangled Up pleased a good house Nov. 30.

PITTSBURG.—PLAYTER'S OPERA HOUSE (John S. Seip, manager): The Midnight Alarm Nov. 27; the Boston Lyceum Concert co. 28; Two Old Cronies 29.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (L. E. Woodin, manager): May Stewart as Parthenia in Ingomar Nov. 24, 25; poor business both nights.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): White Slave Nov. 25; good business. Country Journalist 27; light business. Gorton's Minstrels 29; fair business.

ASHLAND.—THE ASHLAND (B. F. Elsberry, manager): Madeline Merli Nov. 26; large audience. The Riley Dramatic co. 28-26; large business.

OWENSBORO.—TEMPLE THEATRE (A. G. Sweeney, manager): The Hustler Nov. 27; fair attendance. Ole Olson, booked for 22, failed to materialize.

BOWLING GREEN.—POTTER'S OPERA HOUSE (J. M. Robinson, manager): Faust (Griffith's) Nov. 26; fair business. Old Soldier (Phil Peters') 23; good business. A Turkish Bath 29; fair house.

PARIS.—GRAND OPERA HOUSE (D. C. Parrish, manager): Gorton's Minstrels Nov. 22; fair house. Charles B. Hanford 30; Katie Putnam 6; Vernona Jarbeau 24.

DANVILLE.—OPERA HOUSE (L. S. Logan, manager): Gorton's Minstrels Nov. 28; crowded house.

LOUISIANA.

MONROE.—GARRETSON'S OPERA HOUSE (G. W. Garretson, manager): Pulse of New York Nov. 24; good business. Corinne in Arcadia Nov. 27 was delayed by a late train causing co. to arrive at 8 40. Curtain went up at 10 o'clock and closed at 1 A. M. The audience was very enthusiastic and remained seated, waiting three hours.—ITEMS: Master George Elliot, with Pulse of New York, is making great hits through the South with his clever dancing and singing.—Mrs. Jennie Kimball, manager of the Corinne co., said to your correspondent of all the dramatic papers THE MIRROR was her favorite, as it was always correct and clean.

ALEXANDRIA.—OPERA HOUSE (A. Albert, manager): The McKee Rankin and Frederic Bryton co. in A Kentucky Colonel, were billed to be at the Alexandria Opera House Nov. 22, but jumped their contract, without giving the management any notice of their intention of so doing.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futteret, manager): Libby's U and I co. failed to please a good house Nov. 21. The Postmaster 28; fair house.

MAINE.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): Vreeland's Minstrels Nov. 28.

BANGOR.—OPERA HOUSE (Frank A. Owen, manager): The opera of Priscilla was given Nov. 28, 29 by local talent for the benefit of The King's Daughters to a packed house.—THE KORANDEGA (H. C. Bean, manager): Williams' Bell-Ringers opened a week's engagement 20 to a large house.

BATH.—ALAMEDA OPERA HOUSE (R. Damell, manager): Puff and Goodman's Uncle Tom's Cabin co. Nov. 20; fair business.

AUGUSTA.—NEW OPERA HOUSE (Frank A. Owen, manager): Bristol's Educated Horses Nov. 28, 29; poor attendance. The Travary-Del Puente Grand Opera co. 29 deserved a larger house. Vreeland's Operatic Minstrels 23; very poor house; fair performance.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE (J. F. Conklin, manager): Mr. and Mrs. Sidney Drew played a return engagement Nov. 21-23 presenting A Scrap of Paper to fair-sized audiences. Same co. gave Still Waters Run Deep at the Lyceum Thanksgiving evening.—BIJOU OPERA HOUSE (Jacob Litt, manager): Barney Ferguson and a well-balanced co. gave McCarthy's Mishaps to the capacity of the house 20.—ITEMS: Edwin P. Bilton, ex-manager of the Fence Opera House, left 20 for New Orleans where he assumes the management of Leavitt's Spider and Fly co. No 2. The best wishes of a host of friends follow him.—The employés of the Bijou were tendered a dinner by the management at the Holmes' Hotel Thanksgiving day.

ST. PAUL.—METROPOLITAN OPERA HOUSE (L. N. Scott, manager): German Theatre co. gave an excellent performance of Der Verlchentresser Nov. 20 to a large and pleased audience. Daniel Sully and his clever co. in The Millionaire, and Daddy Nolan 21-23 drew full houses.—LITT'S GRAND OPERA HOUSE (Frank L. Bixby, manager): John T. Kelly, and a very clever co., presented McFee of Dublin 20-26, opening to full houses.—OLYMPIC THEATRE: (Harry Montague, manager): The Floating Angels and Job Lots 21-26 to fair house. New People: Annie Dare, contortionist; Dora Cole, Flossie Nash, Arthur Eberns, Bob Schuyler.—ITEMS: Manager Frank L. Bixby was the recipient of a handsome gold locket, presented to him by the twin city lodges of Elks for services rendered them as stage manager.—Adelaide Randall some years ago was a great favorite with St Paul theatre-goers. She met with a warm recognition from many old friends during her visit with the McFee of Dublin co.—Mrs. Nelson Keene is remembered by many old friends in this city for the good work they have seen her do in past years at the old Opera House. Daniel Sully's genial good nature has made him a host of friends in St. Paul.

ROCHESTER.—GRAND OPERA HOUSE (H. T

SEASON 1892-3

The Baroness Blanc

AND HER OWN COMPANY IN

DECEPTION

Under the direction of JOHN W. HAMILTON and GEORGE KEOGH.

A translation of Le Demi-Monde, by Alexandre Dumas, fils. "A stronger play than Camille."—Dumas.

WILL APPEAR AT THE FIFTH AVENUE THEATRE JANUARY 2.

Horton, manager): Sidetracked Nov. 17; after-dance fair.

DULUTH.—TEMPLE OPERA (John T. Condon, manager): Mr. and Mrs. Sidney Drew 25, 28; good business. ——THE LYCEUM (Arthur E. Miller, manager): Charles Dickson in Incog 24, 25; large business.

WINONA. PHILHARMONIC HALL (John Beuttner, manager) Sidetracked Nov. 18; fair house.

RED WING.—OPERA HOUSE (Charles L. Kellogg, manager): Pelton's Monte Cristo co. to large business Nov. 21. Mr. and Mrs. Sidney Drew 26.

STILLWATER. GRAND OPERA HOUSE (E. W. Durant, manager): Mr. and Mrs. Sidney Drew in That Girl From Mexico Nov. 25.

MANKATO.—GRAND OPERA HOUSE (W. O. Forde, manager): Whitney Mockridge Concert co. Nov. 25; large audience. Sidetracked 26; fair business. ——ITEMS: R. L. Wallace, who has been stage manager of the Grand, has accepted a position with the Sidetracked co. as advance agent.—W. O. Forde, our genial and efficient manager, has decided to remain here this Winter.

MASSACHUSETTS.

BROCKTON.—CITY THEATRE (W. W. Cross, manager): Annie Ward Tiffany presented her new play, Lady Blarney, to a good-sized and well-pleased audience Nov. 17. Fred Emerson Brooks entertained a large house 18. Rob Roy was presented by a good co., but failed to please 19. Annie Lewis in A Nutmeg Match had a good house and gave a fine performance 20. The Murray Club, assisted by Miss Salome Thomas and Messrs. Sheehan and Dodd, of Boston, gave two fine performances of The Maid of Seville to large audiences 22, 23. Messrs. Sheehan, Howard and Buffum, and Miss Thomas deserve praise for their acting and singing. ——GAIETY THEATRE (A. B. White, manager): The Nawns and Ripley, and Risbee continue to draw good houses and send people home happy.

ATTLEBORO.—BATES' OPERA HOUSE (J. G. Hutchinson, manager): Hands Across the Sea Nov. 1; small house.

FALL RIVER.—ACADEMY OF MUSIC (William T. Wiley, manager): Rain hurt business the past week. The Glen-da-Lough co. closed their two nights' engagement Nov. 15. The Country Circus opened a three-nights' engagement 17, and made a big hit owing to the novelty of the entertainment. Paul B. Du Chaillu gave a very interesting lecture 17 on "The Land of the Midnight Sun and the Viking Age," to a small audience.——PERSONAL: Clara Lane, leading lady with the Glen-Da-Lough co., retires about Christmas. Miss Lane will rejoin the co. in the Spring.—W. H. Bishop, manager of the Country Circus, will be local manager of Jefferson, Klaw and Erlanger's two New Orleans opera houses next season.

FITCHBURG.—WHITNEY'S OPERA HOUSE (G. E. Sanderson, manager): The U and I co. Nov. 19; fair-sized audience. Emily Rigl and an excellent cast in The Planter's Wife 21; good business.

WORCESTER.—THEATRE (Rock and Brooks, managers): Dr. Bill and A Fair Rebel to good houses Nov. 16-23. ——LOTHROP OPERA HOUSE (George E. Lothrop, manager): Olivia's Crime and The Governess were the attractions 16 23; good business. ——FRONT STREET OPERA HOUSE (W. H. Arnold, manager): Irwin Brothers' Comedy co. and My Partner were given to fair audiences 16-23.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Fadette Nov. 16; large house. The Prodigal Father 18, 19; large audience.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Robert Mantell Nov. 15; S. R. O. Sousa's Marine Band 18; fair house. Kendall's Komedians 19; house light. Tar and Tartar 22; good house.

CHELSEA.—ACADEMY OF MUSIC (Field and Blandford, managers): U and I Nov. 18; fair house.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): The Two Johns Nov. 16; good house. Robert Mantell 17; fair house. The Tar and Tartar 21; S. R. O., at advanced prices.

MILFORD.—MUSIC HALL (H. E. Moryon, manager): Mrs. W. A. Spencer, of West Medway, a graduate of Joseph Proctor's School of Dramatic Art at Boston, made a successful debut Nov. 18 as Juliana in The Honeymoon before a large and fashionable audience. Mrs. Spencer received an ovation. The Two Johns 22; good house.

LOWELL.—OPERA HOUSE (John F. Cosgrove, manager): U and I Nov. 17; fair business. Robert Mantell 18, 19; S. R. O. Sousa's Marine Band 21, large audience. ——MUSIC HALL (Thomas and Watson, managers): Crimes of a Great City 21-24; good business. ——BIJOU THEATRE (Abe Spitz, manager): Howe and Seymor's comedians 21-26; crowded houses. ——ITEM: Harry Clarence, late with Barnum and Bailey's Nero, is the latest addition to the Music Hall Stock co.

WALTHAM.—PARK THEATRE (William D. Bradstreet manager): Harry Lacy in The Planter's Wife Nov. 21-26; small business.

ADAMS.—OPERA HOUSE (E. R. Karner, manager): Sawtelle's Dramatic co. Nov. 16-19, and matinee; poor houses.

MONTANA.

GREAT FALLS.—OPERA HOUSE (C. H. Wright, manager): John T. Kelly in McFee of Dublin to an [illegible] house Nov. 16.

HELENA.—WISE'S OPERA HOUSE (J. C. Remington, manager): John T. Kelly in McFee of Dublin Nov. 17; immense business.

PHILIPSBURG.—MCDONALD'S OPERA HOUSE (A. A. McDonald, manager): Middaugh's Musical Comedy co. in Our German Ward Nov. 17; good business.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): J. T. Kelly in McFee of Dublin Nov. 19, 20 to two of the biggest houses of the season. S. R. O. displayed at 7 P. M. both nights.

MICHIGAN.

JACKSON.—HIBBARD OPERA HOUSE (Waldron and Todd, managers): Robert Downing in The Gladiator Nov. 10; fair business. Nelly McHenry 17; large audience.

YPSILANTI.—OPERA HOUSE (S. Draper, manager): John C. Rice in A Knotty Affair Nov. 19; light business.

SAGINAW.—ACADEMY OF MUSIC: (S. G. Clay, manager): Nellie McHenry and a fine co. packed the house Nov. 14. Aaron H. Woodhull 15; small house. Rhea in Josephine 16; small house. Robert Downing in Virginius and Gladiator 17, 18; fair business.

PORT HURON.—CITY OPERA HOUSE (L. A. Sherman, manager): Rhea in Josephine Empress of the French Nov. 20; large audience.——ITEM: Una Abell, who has many friends here, was tendered a reception by Mr. and Mrs. L. A. Sherman after the performance. Owing to fatigue, Rhea was unable to attend.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): The Remenyi Concert co. Nov. 17; good house. John C. Rice in A Knotty Affair 18; small house. Rhea in Josephine to a fair-sized audience 21.——ITEM: Una Abell, of the Rhea co., has a large circle of friends in this city, and was the guest while here of her cousin, Mrs. K. H. Blair.

BAY CITY.—OPERA HOUSE (H. Petersen, manager): Ole Olson Nov. 17, 18; good business. A. H. Woodhull in Uncle Hiram to a packed house 21.——ITEMS: Fred Hunter resigned as advance agent of the Ole Olson co., and is succeeded by Frank Hurst.—The wife of our genial manager, H. Petersen, presented him with a ten-pound boy last week, which causes him to smile even more than when the S. R. O. sign is placed before the box-office.

ADRIAN.—CROSWELL OPERA HOUSE (Charles Humphrey, manager): Robert Downing in The Gladiator to a large and well-pleased audience Nov. 17. Mr. Potter of Texas 19; fair house. May Hilmer joined the co. here.

MARQUETTE.—OPERA HOUSE (W. A. Ross, manager): Calhoon Opera co. 15, 16; S. R. O. John Dillon in A Model Husband 21; capacity of the house.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): John C. Rice and a good co. presented A Knotty Affair to a medium-sized audience Nov. 17. Rhea as Josephine 18, to good business.——GRAND OPERA HOUSE (Harry Churchill, manager): McFadden's Elopement 21; good business.

BENTON HARBOR.—YORE'S OPERA HOUSE (I. A. Simon, manager): Mr. Potter of Texas Nov. 19; good house.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Joseph Murphy [illegible]an Rhue Nov. 16 to a large house. Remenyi Concert co. 17; large house. Rhea in Josephine, Empress of the French 18 to a fair house. Robert Downing in Julius Cæsar 22 to a good house.

GRAND RAPIDS.—POWERS' GRAND (William H. Powers, manager): Charles Frohman's co. in Jane Nov. 21, 22; business fair. Theodore Thomas with the Chicago Orchestra entertained a large audience at increased prices 24. Rhea 25, 26.——GRAND OPERA HOUSE (O. Stair, manager): Field and Hanson's specialty co. did a good business 21-26. The Postmaster 28-3.

ANN ARBOR.—OPERA HOUSE (A. J. Sawyer, manager): Robert Downing as Virginius to a large house Nov. 15. The Kid 19; good business.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): Uncle Hiram co. to a good house Nov. 18. Good Old Times 22 played to a light house; co. strong and deserved a better house.

SAULT STE MARIE.—SOO OPERA HOUSE (P. W. Shute, manager): John Dillon Nov. 18; crowded house.

COLDWATER.—TIBBITS' OPERA HOUSE (Hulda Henning, manager): Nellie McHenry in A Night at the Circus Nov. 18 to a big house.

MISSOURI.

CLINTON.—CITY OPERA HOUSE (S. T. Nevill, manager): Uncle Josh Spruceby Nov. 19; crowded house.

BOONVILLE.—THESPIAN OPERA HOUSE (C. E. Gross, manager): Uncle Josh Spruceby Nov. 18; good business.

MEXICO.—FERRIS' GRAND (G. L. Ferris, manager): Uncle Josh Spruceby Nov. 15; good house.

SEDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager): Uncle John Spruceby was well attended Nov. 21. De Lange and Rising pleased and prospered in Why, and Tangled Up 22. Barlow Brothers' Minstrels, Thanksgiving matinee and night. Fanny Rice 29.——ELKS: De Lange and Rising and their co. were entertained at an informal ladies' social session after the performance by Sedalia Lodge No. 178 B. P. O. E. The occasion was a merry one for all concerned.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Barnes and Summers' Dramatic co. appeared Nov. 21 for a week at popular prices.

JOPLIN.—CLUB THEATRE (Julius C. Miller, manager): Barlow Brothers' Minstrels Nov. 17 to deservedly poor business.——SAVEN OPERA HOUSE (H. H. Haven, manager): Payton Comedy co. week ending 12 to good business. Midnight Alarm 18; packed house.

HARRISONVILLE.—EVANS' OPERA HOUSE (T. D. Evans, manager): Leslie Davis' Fifth Avenue co. in Monte Cristo Nov. 22; good house.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Hartman and Markward, managers): Boston Lyceum Concert co. Nov. 17; good business at advanced prices. McCutcheon and Cooley opened for week of 21, at popular prices.

MISSISSIPPI.

VICKSBURG.—OPERA HOUSE (Piazza and Co., managers): Corinne in Arcadia Nov. 21; S. R. O.——ITEM: The local Elks entertained Corinne and her co. on Wednesday night after the performance.

COLUMBUS.—OPERA HOUSE (J. A. Hudson, manager): Hettie Bernard Chase 2, 3.

JACKSON.—ROBINSON'S OPERA HOUSE (Joseph Dreyfus, manager): Peck's Bad Boy to light business Nov. 21. Vernona Jarbeau 5.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Ellick and Miller, managers): Beach and Bowers' Minstrels pleased a good-sized audience Nov. 19. The Stowaway 23; big house.

LINCOLN.—THE NEW LANSING (E. A. Church, manager): Clark and Cox closed a profitable engagement in Ben-Hur, assisted by local talent, under the auspices of the W. C. T. U., Nov. 19. James Whitcomb Riley entertained an excellent audience 21 in his own inimitable way. Thomas W. Keene filled the house 22, 23; presenting Richard III. and Louis XI.——THE FUNKE (L. M. Crawford, manager): Corse Peyton Comedy co. 21-26.

KEARNEY.—OPERA HOUSE (I. I. Osborn, manager): The Stowaway Nov. 23; good business.

OMAHA.—BOYD'S THEATRE (Thomas F. Boyd, manager): The Stowaway Nov. 18-20; good business. Ben Hur 21-23 for the benefit of Omaha Associated Charities, was a great pecuniary success.——FARNAM ST. THEATRE (W. J. Burgess, resident manager): J. N. Summers in Jerry to small houses 17-20. Pete Baker in Chris and Lena 21-23; good business.

HASTINGS.—KERR OPERA HOUSE (A. H. Murray, manager): The Stowaway Nov. 17; fair house.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Hands Across the Sea Nov. 14; crowded house. Dr. Bill pleased a fair-sized audience 19.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Hands Across the Sea Nov. 15; S. R. O. Robert Mantell 16; large and fashionable audience. Dr. Bill 17; large house. U and I 22; fair house.

DOVER.—CITY OPERA HOUSE (George H. Demerritt, manager): Nellie Brown Mitchell Concert co. to a small house Nov. 16. Hands Across the Sea 17; large attendance. Sousa's new Marine Band delighted a large audience 19.

PORTSMOUTH.—MUSIC HALL (John O. Ayers, manager): Men of Millions, booked for Nov. 21, failed to materialize.

NEW JERSEY.

NEWARK.—MINER'S NEWARK THEATRE (Col. W. M. Morton, manager): Robert Mantell 21-26; large business.——JACOBS' THEATRE (W. M. Tobin, representative): Shadows of a Great City to full houses 14-26. Charles T. Ellis 28-3.——WALDMAN'S OPERA HOUSE (Fred. Waldman, manager): H. W. Williams' Own co. 21-26; good house. N. Y. Vaudeville co. 28-3.——ITEM: The U. S. Grant co., which played at Miner's Theatre last week, had its scenery attached for salaries of the co. They played to small houses; the play was wretched.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager): Cleveland's Minstrels 17-19; fair business. U. S. Grant co., billed for 20-23, failed to appear; collapsed in Newark.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): The Runaway Wife was well presented to fair audiences Nov. 21-23. The Voodoo, a farce-comedy, followed 24-26 and gave satisfaction to good audiences. The co. is a very clever one, the specialties introduced being particularly fine-especially the serpentine and Spanish dances of Ada Bothner. Amberg's Opera co. with Herr Jenkermann in a repertoire of German comedies, 28-30.——Katherine Robert 1-3.——CROKHEIM'S THEATRE: The Irving Burlesque co. drew good houses 21-26; Cal McCarthy comb. 28-3.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): John L. Sullivan in That Man from Boston to an extremely large audience Nov. 18. Underground 19; Modjeska 20; large audience. The Voodoo 22; good business.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): Irishman's Luck Nov. 22; poor house. The Kajanka co. gave a good performance to a fair house 23.

NORTH CAROLINA.

ASHEVILLE.—GRAND (Clarence Sawyer, manager): Mabel Paige in Little Lord Fauntleroy Nov. 21; fair audience. Moonshiner 28; good house.

RALEIGH.—METROPOLITAN HALL (C. D. Heartt, manager): Frank M. Wilis in Wait Till the Clouds Roll By Nov. 17; fair house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Thomas Gottschalk, manager): Charles Dickson in Incog Nov. 19; packed house. Mandolin, Banjo and Guitar Club, with Mr. C. Schofield, the banjo soloist, and the Richards Brothers, to good business 22.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (O. H. Butler, manager): J. K. Emmet in Fritz Nov. 17; good house. A Temperance Town (8, 19 pleased large audiences. The Black Patti Levy co. in concert to light business 21-22.——LELAND OPERA HOUSE (H. P. Soulier, manager): The Voodoo 17-19; fair houses. Hopkins' Trans-Oceanics 21-23; good business.——FAMILY THEATRE (C. H. Smith, manager): Carrie Louis in Dad's Girl, and The Midnight Call 21-23; good business.——GAIETY THEATRE (Thomas Barry, manager): Irwin Brothers' Specialty co. 21-26; large business.

SYRACUSE.—WIETING OPERA HOUSE (Wagner and Reis, managers): Ramsay Morris' co. in Joseph Nov. 17-19; good attendance. Tuxedo, a big favorite in Syracuse, 22, 23; large audiences. The Foresters 24, 25; Frank Daniels in his new play, Blood Will Tell, 28-30.——H. R. JACOBS' OPERA HOUSE: 8 Bells 17-19; big business. The Fast Mail was well attended 21-23; Eva Mountford 24-26; The Vendetta 28-30.——ITEM: The orchestra at Wieting Opera House last week played a selection alleged to be descriptive of a Salvation Army meeting. One member of the orchestra, during a pause in the music, shouts that Mr. —— will relate his experience. The evening of 19 this person mentioned the name of a prominent and respectable society man. This gentleman immediately stepped to the orchestra-rail, and gave the musician a deserved rebuke by slapping him soundly in the face, which action has been generally commented on favorably by the local press and public. It is to be hoped that hereafter such monstrosities will be replaced by purely musical numbers, as they have grown very tiresome.—R. J. Rose, H. W. Prillman, Raymond Moore, Thomas Lewis, and John A. Coleman were entertained, and themselves entertained at the Players' Club 22, 23.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager): The Cruiskeen Lawn to good business Nov. 17-19. Bartholomew's Equines gave exhibitions 21-23. A Temperance Town 24, 25; Jane 26.——RAND'S OPERA HOUSE (Gardner Rand, manager): Two Sisters to good business 21. Carroll Johnson in The Gossoon to a small audience 17. The Black Patti Levy's Band Concert co. 18, 19 to good business. Frank Daniels 24, Barry and Fay 25, 26.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolff, manager): The Foresters Nov. 21-23; good business. Ramsey Morris' Comedy in Joseph 24-26; large business.——COOK OPERA HOUSE (H. R. Jacobs, manager): Frank Daniels in his new farce-comedy Blood Will Tell drew large houses Nov. 21-23.——ACADEMY (H. R. Jacobs, manager): The International Vaudevilles drew big business week closing 26.——MUSEE THEATRE (M. S. Robinson, manager): Alexander and Dailey's Specialty co. week closing 26; good houses.

SARATOGA SPRINGS.—TOWN HALL (Hill and Conlan, managers): Sefton and Watson's Comic Opera and High Class Vaudeville co. gave a first-class entertainment to a fair house Nov. 18.——PUTNAM MUSIC HALL (Abel Putnam, manager): Vreeland's Minstrels gave a very fair performance to a good house 17. Gus T. Wallace in St Perkins 19; large audience. The Dick Gorman Repertoire co. opened for a week 20 to very large business.

MATTEAWAN.—DIBBLE OPERA HOUSE (W. S. Dibble, manager): Henry Burlesque co. failed to keep their contract Nov. 19; Struck Gas 18; poor performance and light business. Carroll Johnson 23; fine performance to a large and appreciative audience.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Uncle Tom's Cabin Nov. 15; large house. Joshua Simpkins gave a very poor performance to a large house 22.——ITEM: Charles Willard, late star of Alvin Joslin, formed a Joshua Simpkins co. at Utica 26.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): The Vendetta Nov. 22; fair house.

WATKINS.—LOVE'S OPERA HOUSE (John W. Love, manager): Wife for Wife 18; large house.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Grant, manager): Farmer's Daughter Nov. 18; good house.

ITHACA.—WILGUS OPERA HOUSE (H. L. Wilgus, manager): Robin Hood Opera (Bostonians) Nov. 16; full house. Aiden Benedict's Fabio Romani; or, The Vendetta to fair business 16. Eva Mountford 21; fair business.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Sefton and Watson's Comic Opera co. Nov. 17; good house. Barry Lacy 18; owing to a political demonstration only a small audience was present. Barry and Fay in McKenna's Flirtation 22; good-sized audience.

ELMIRA.—MADISON AVENUE THEATRE (Wagner and Reis, managers): Dark.——OPERA HOUSE (Wagner and Reis, managers): Stetson's U. T. C. co. Nov. 21, was greeted by a large audience. Eva Mountford in East Lynne 22; small audience. Columbia College Glee, Banjo, and Mandoline Clubs 23; light business.

LYONS.—MEMORIAL HALL (W. J. Hines, manager): Only a Farmer's Daughter (Jean Voorhees) Nov. 19; fair business. Lord Rooney 21; good business. Reno and Ford's Joshua Simpkins 22; good business.——ITEM: THE MIRROR is on sale here at Young Brothers' news-stand.

MIDDLETOWN.—CASINO THEATRE (Horace W. Corey, manager): The Westerner Nov. 18 to light business. The Savoy Opera co. in The Pirates of Penzance 21 to good business.

OSWEGO.—ACADEMY OF MUSIC (J. A. Wallace, manager): Ramsay Morris' co. in Joseph Nov. 16 drew well, and nightly pleased. Ovide Musin Concert co. pleased a small house 17.

LOCKPORT.—HODGE OPERA HOUSE (H. A. Foster, manager): Barnabee, Karl, and McDonald's Robin Hood co. to a full house Nov. 18. Silver King 22.

MALONE.—OPERA HOUSE (A. H. Merritt, manager): Maude Stillman Dramatic co. Nov. 21-26, opened to the capacity of the house with good prospects of large houses all the week.

ROME.—WASHINGTON STREET OPERA HOUSE (Graves and Roth, managers): Barry and Fay Nov. 19; medium house. The Spanish opera, The Doctor of Alcantara, was given by local talent 22 to a packed house, and the performance could not have been improved by amateurs.

LOCKPORT.—HODGE OPERA HOUSE (H. A. Foster, manager): Silver King Nov. 23; large audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (Charles R. Purrington, manager): Aiden Benedict in Fabio Romani Nov. 16; good house. Stetson's Uncle Tom's Cabin 18; good business. Lillian Lewis in Lady Lil 24; big business.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Uncle Isaac Nov. 17; good-sized audience; performance amateurish. Carroll Johnson in The Gossoon 19 pleased a large audience. Mr. Wilkinson's Widows 22; fair-sized audience.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Dick Gorman in repertoire Nov. 17-19; fair business. Hole in the Ground 21.——THEATRE NORMANDIE (Will S. Bevans, manager): Jim the Westerner 19; fair business. Pirates of Penzance 22; small business.

COHOES.—CITY THEATRE (E. C. Game, manager): Thomas E. Shea in repertoire Nov. 21-26; big business.

PEEKSKILL.—DEPEW OPERA HOUSE (F. M. Taylor, manager): Carroll Johnson Nov. 21; large and enthusiastic audience.

NIAGARA FALLS.—PARK THEATRE (H. A. Foster, manager): Pat Rooney's Comedy co. in Lord Rooney Nov. 18; fair business. The Silver King 21; excellent business.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): The Mozart Symphony Club Nov. 17; Two Sisters 19; Tuxedo 22; Ramsay Morris' co. in Joseph 22—all to good business.

PENN YAN.—SHEPPARD OPERA HOUSE (C. F. Sisson manager): Ovide Musin gave a good performance Nov. 21 to fair business.

UTICA.—OPERA HOUSE (H. E. Day, manager): A Temperance Town Nov. 17; large audience. The Two Sisters 18; fair-sized audience. Barry and Fay in McKenna's Flirtation 21; good-sized audience.

MOUNT VERNON.—FIFTH AVENUE OPERA HOUSE (J. Edwin Hall, manager): Savoy Comic Opera co. Nov. 19; fair attendance.

OHIO

COLUMBUS.—HENRIETTA THEATRE (Dickson and Talbott, managers): Sol Smith Russell Nov. 15, 16; large audiences. Rosina Vokes 19; crowded house. Mr. Potter of Texas proved a good attraction 20-22, filling the house at each performance.——GRAND OPERA HOUSE (James G. and W. H. Miller managers): Settled Out of Court 24-26; large audiences. Frederick Warde and Louis James 17-19; full houses. The Lost Paradise 21 opened to a very large audience.——PARK THEATRE (Dickson and Talbott, managers): One of the Finest 17-19; good business. Sadie Hasson, in The Kentucky Girl, opened to S. R. O. 20.——ITEM: Louis James remained in the city to witness the performance of Mr. Potter of Texas, in which his daughter appears as Ethel Lincoln.

UPPER SANDUSKY. OPERA HOUSE (W. E. Gordon, manager): George Sun's Phantasma Novelty co. Nov. 17; fair business. Little Trixie Comedy co. 18; large and pleased audience.——ITEM: The Black Crook (Alexander and Allen's) Extravaganza co., billed to appear here 22, failed to arrive. Quite a number of tickets were sold, and the damage to Manager Gordon was at least $[illegible]. He is after the co. to recover damages, but as yet is unable to locate them.

POMEROY. OPERA HOUSE (E. L. Keiser, manager): The Riley Dramatic co. drew crowded houses Nov. 21-23. Edwin Perry in Damon and Pythias 26; Knights of Pythias benefit.——ITEM: Henry Blackaller, assistant manager of the Riley Dramatic co., and his brother, Arthur Blackaller, comedian of the same co., are well known here, Pomeroy having been their home several years ago.—Eleanor Worthington, with the Germaine Opera co., known here as Eleanor Onderdonk, is a beautiful young girl. Her house is in Cincinnati, and her progress on the stage is watched with much interest by her many friends here.

SANDUSKY.—BREMILLER'S OPERA HOUSE (Otto H. Ilg, manager): Marie Frohman in The Witch pleased a good-sized audience Nov. 19. Young's Players pleased fair-sized audiences 17-20. The co. disbanded after their engagement here.

CANTON.—THE GRAND (M. C. Barber, manager): Old Jed Prouty Nov. 18; fair business. Marie Hubert Frohman in The Witch pleased a good-sized audience 21.——SCHAEFER'S OPERA HOUSE (M. C. Barber, manager): C. W. Williams' Variety co. to fair business 19.

HAMILTON.—GLOBE OPERA HOUSE (Bristley and Connor, managers): The Waifs of New York Nov. 21, 22; crowded houses.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The manager of Old Jed Prouty, billed here for Nov. 17, telegraphed manager Foltz that the co. could not get here on time.——BLACK'S OPERA HOUSE (Samuel Waldman, manager): Daniel A. Kelly in The Shadow Detective 21; good house. The Melville co. 21-26; good business.

KENTON.—DICKSON'S GRAND OPERA HOUSE (H. Dickson, manager): The Witch Nov. 19, packed house.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE (John Thompson, manager): Andrew Mack in Irish Loyalty pleased a full house Nov. 15. Sweeny, Alvido and Goetze's Minstrels 16; good business. New York Day by Day 18; well satisfied audience. Lillie McHenry's Burlesquers 19; S. R. O.

ULRICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, proprietors): Gibney, Gordon and Gibney Comedy co. closed a week's engagement Nov. 19.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Marie Frohman in The Witch Nov. 15; fair-sized audience. C. W. Williams 17; good house.

AKRON.—ACADEMY OF MUSIC (W. G. Rhodes manager): Gus Hill's Specialty co. Nov. 14; good business. Williams' Big Show 18; poor house; very poor entertainment. Old Jed Prouty with Richard Golden in the title role, pleased a well filled house 19.

TOLEDO.—WHEELER'S OPERA HOUSE (S. Brady, manager): Dottie Pine in The Kid, Nov. 18 drew a fair house. The Manola Mason co. in Caste and If I Were You to fair houses 21, 22. Rhea, as Josephine, packed the house Thanksgiving night.——PEOPLE'S THEATRE (Brady and Garwood, managers): Under the Lion's Paw proved a big card for

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Thanksgiving week. Boone and his lions appeared nightly. The Dago 2-3.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): Ellsworth and Veen's Comedy co., billed to play Dot the Outcast Nov. 17, failed to appear, having stranded at Caldwell, Ohio, 16.

MT. VERNON.—WOODWARD OPERA HOUSE (Hunt and Green, managers): Edwin Ferry, supported by Hortense F. Van Zile in Virginius to a very large and enthusiastic audience Nov. 17. Mr. Ferry had a very warm reception after the performance at the Knights of Pythias lodge rooms.

WASHINGTON C. H.—OPERA HOUSE (Edmiston and Kinneman, managers): An American Hero Nov. 16; smallest house of the season. Bottom of the Sea 23; large house.

BELLAIRE.—ELYSIAN THEATRE (John Duncan, manager): Sweeny, Alvido and Goetze's Minstrels to a crowded house Nov. 18. Leonzo Brothers in repertoire 21-26; fair business.

FINDLAY.—TURNER OPERA HOUSE (C. R. King, manager): Walter Emerson's Concert co. Nov. 17, big business. Old Jed Prouty 17; fair house. Police Patrol 18; good business.——DAVIS' OPERA HOUSE (Ruhl and Granel, managers): Sun's Phantasma, Nov. 17; poor house. Lyons Comedy co. 20-26 to good business.

NEWARK.—OPERA HOUSE (B. C. Hunt, manager): Edwin Ferry in Damon and Pythias and Virginius Nov. 15, 19.——MUSIC HALL (Phil. Nies, manager): An American Hero 22, 23; small business.

LANCASTER.—CHESTNUT STREET THEATRE (Edmiston and Kinneman, managers): Daisy Beverly co. Nov. 14-17: An American Hero 19; both to poor houses.

ALLIANCE.—SOURBECK'S OPERA HOUSE (F. W. Gastill, manager): Sweeney, Alvido and Goetze's Minstrels Nov. 21; large audience.——GODDARD'S OPERA HOUSE (C. W. Casselman, manager): Burton Comedy co 21-26.

FREMONT.—OPERA HOUSE (E. H. Russell, manager): Marie Hubert Frohman in The Witch Nov. 17; well pleased audience. Nelson's World Comedy co. 24; small audience.

WARREN.—NEW WARREN OPERA HOUSE (Elliott and Geiger, lessees and managers): The Police Patrol Nov. 17; large and pleased audience.

RAVENNA.—REED'S OPERA HOUSE (Judson and Carte, managers): Burton Comedy co. Nov. 18; poor house.

BELLEFONTAINE.—GRAND OPERA HOUSE (T. L. Hutchins, manager): Paul W. Peters in The Old Soldier Nov. 17 to a large and delighted audience.

CHICAGO.—OPERA HOUSE: George Sun's Phantasma Nov. 22; good-sized audience.

RAVENNA.—REED'S OPERA HOUSE: Marie Hubert Frohman in The Witch Nov. 23; good house.

ALLIANCE.—SOURBECK'S OPERA HOUSE (F. W. Gastell, manager): Marie Hubert Frohman in The Witch Nov. 22; good house.

OREGON.

PORTLAND.—BAKJUAN GRAND OPERA HOUSE (S. H. Friedlander, manager): After Dark Nov. 17-20; fair-sized audiences.——CORDRAY'S NEW THEATRE (Cordray and Wass, managers): The second week's run of The Red Light 14-20 drew full houses.——ITEMS: The Elks' benefit at the Marquam 18, cleared $2,200 for the lodge. It was one of the best benefical olios ever seen here.—Salvini will be at the Marquam 28.

PENNSYLVANIA.

ALLENTOWN.—MUSIC HALL (R. M. Whitesell, manager): Lew Dockstader's Minstrels Nov. 21; good business. The Dazzler 22; large audience. Eloped with a Circus Girl booked for 29 canceled owing to the sudde and serious illness of the star, Newton Beers.——WORLD'S MUSEE (C. P. Dempsey, manager): New people week of 21: Mons. and Mlle. Menoulas, James and May Baisly, Harry La Strange, Alice and Matt Weiders, and the Japanese lady magician, Lady Ottura. Business good.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Kajanka Nov. 17; good house. Fitz and Webster's Breezy Time jammed the house 19.

SCRANTON.—ACADEMY OF MUSIC (H. H. Burgunder, manager): The Vendetta Nov. 16; good business. Dockstader's Minstrels 17; large and pleased audience. The Foresters 18; good business. O'Dowd's Neighbors 19; large business. A Breezy Time 22; fair business. Stetson's co. in Uncle Tom's Cabin 23, matinee and evening, to fair business.

CURRY.—WEEKS' THEATRE (A. E. Weeks, manager): Said Pasha booked for Nov. 15 failed to appear. Lillian Lewis in Lady Lil 21; good business; fine performance.——ITEM: Lawrence Marston, manager of Lillian Lewis co. sends his regards to THE MIRROR. He states that he is enjoying excellent health, and his receipts are on the right side of the balance sheet.

LANSFORD.—OPERA HOUSE (J. W. Maley, manager): Peter Jackson Nov. 17; $150 house; poor co.

CARBONDALE.—OPERA HOUSE (Dan P. Byrne, manager): Merry Cobbler Nov. 19; good business. The Westerner played a fair-sized audience 21.

ASHLAND.—OPERA HOUSE (Theodore P. Barron, manager): Underground Nov. 18; large audience. Boston Stars 19; S. R. O.

SHAMOKIN.—O. A. R. OPERA HOUSE (John P. Osler, manager): Newton Beers in Lost in London Nov. 18 to a well-filled house. Mark Murphy in O'Dowd's Neighbors 21; big business.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The Dazzler Nov. 17; large audience. Uncle Josh 18; fair business. Held in Slavery 19; very good house. Kittie Rhoades opened 21 to big business.

KITTANNING.—GRAND OPERA HOUSE (Brown and Neubert, managers): C. W. Kirkler's co. in Uncle Tom's Cabin Nov. 17; performance very unsatisfactory. Two Old Cronies 17; good house. N. Y. Mozart Symphony Club 19; fine audience.

WILKESBARRE.—THE GRAND (M. H. Burgunder, manager): The Foresters Nov. 17, The Dazzler 18; both to good houses. O'Dowd's Neighbors 21; A Breezy Time 23; fair business.——MUSIC HALL (E. C. Frank, manager): Watts Comedy co. closed a most successful week's engagement 19, the S. R. O. sign being displayed the latter part of the week.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): Hanlons' New Fantasma Nov. 18, 19; large houses. Eloped with a Circus Girl 21. The Dazzler drew a large house 22; performance very good.——GRAND OPERA HOUSE (George M. Miller, manager): Minnie Lester gave good performances of Dangerous Friend, Fanchon, and That Boy of Dan's 17-19, to good houses. Irish Aristocracy drew a good house 21. Held in Slavery to large houses 21, 22.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Digby Bell Opera co. Nov. 18 to $1,000 audience at advanced prices. Varney's Vendetta 19; James H. Wallick in the Cattle King 22; both to good business. The Black Detective 23; moderate business. Marie Prescott 25; Voodoo 5.——FAMILY THEATRE (Harry Davis, manager): Business continues good.

LANCASTER.—FULTON OPERA HOUSE (S. and C. A. Vecker, managers): Miss Helyett and Mrs. Leslie Carter drew a large audience Nov. 19, but failed to please. She Couldn't Marry Three 21; fair house. Irish Aristocracy 23; good house.——ITEM: George Goodhart, of this city, is the hustling advance agent of Cleveland's Minstrels.

ROCHESTER.—OPERA HOUSE (Miller and Ecoff, managers): Richard Golden in Old Jed Prouty packed the house Nov. 22. Everybody pleased.

ALTOONA.—OPERA HOUSE: Digby Bell Opera co. Nov. 17; crowded house.

EASTON.—OPERA HOUSE: The Foresters Nov. 16 proved one of the most successful entertainments ever given in Easton.

LEBANON.—FISHER OPERA HOUSE (George H. Spang, manager): Mozart Sextette, under the auspices of the Teachers' Institute, was greeted by a full house Nov. 16. She Couldn't Marry Three 17; largest audience in the history of the house.

PITTSTON.—MUSIC HALL (W. D. Evans, manager): Edith Ross Concert co. Nov. 19; good house. Jim the Westerner 24; good business.

PUNXSUTAWNEY.—HARDING STREET OPERA HOUSE: Alfred Kelcy in Widow Murphy's Goat Nov. 19; good business. Stetson's Uncle Tom's Cabin 24; very poor business.

MAUCH CHUNK.—OPERA HOUSE (John H. Page, manager): The Danger Signal Nov. 17; S. R. O.

IRWIN.—OPERA HOUSE (Dr. J. C. Taylor, manager): Ollie Halford in Reddy the Mail Girl Nov. 18; good house; audience well pleased. Sweeney, Alvido and Goetze's Minstrels 21; S. R. O.

POTTSTOWN.—GRAND OPERA HOUSE (C. F. Strohl, manager): O'Dowd's Neighbors Nov. 22; fair house.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Barrow, manager): The Country Circus opened Nov. 21 to a large house, and played a profitable week's engagement. Fanny Davenport 28-3.——B. F. KEITH'S OPERA HOUSE (E. R. Byram, manager): The Midnight Alarm 21-26; good business. The White Squadron 28-3.——WESTMINSTER THEATRE (George H. Batcheller, proprietor): A good house welcomed Weber and Fields' co. at the beginning of their week's stay here 21. London Sports Burlesque co. 28-3.——LOTHROP'S MUSEUM (William C. Chase, manager): Alice C. Keane and William Frederic, supported by Lothrop's Stock co., had an excellent opening night in the comedy-drama, The Diamond Mystery, 21. Fair Play 28-3.——MUSIC HALL (J. A. Shibley, manager): The New Marine Band, John Philip Sousa, leader, gave an excellent concert 17 to a fair-sized audience.——ITEM: The first in the series of concerts by the Symphony Orchestra of New York, Walter Damrosch, conductor, will be given at Music Hall 2. Emma Juch will be the soloist.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager): The Old Homestead Nov. 17; S. R. O. Wilfred Clarke in Tit for Tat, a farcical comedy; small but delighted audience.——GRAND OPERA HOUSE (L. Arthur O'Neill, manager): Lizzie Evans 23.

SPARTANBURG.—OPERA HOUSE: Vernona Jarbeau in Starlight to a fair audience Nov. 23. Moonshiners 19; poor house.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): The Mabel Paige co. Nov. 14-19; fair-sized houses. The Deshon Opera co. had been booked by Manager Cramer for the week of the State Fair, but that co. canceled their engagement on learning that Pain's "Paris From Empire to Commune" would be exhibited here on the same dates. Pain's exhibition drew crowds nightly. Wills' Wait Till the Clouds Roll By 21; good-sized house; performance unsatisfactory.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (Staub and Smith, managers): Effie Ellsler to fair business Nov. 17-19. Charles B. Hanford in Julius Cæsar to satisfactory houses 21, 22.——LYCEUM THEATRE (John Mahoney, manager): Vernona Jarbeau in Starlight 18-19; fair houses. Herrmann 21-23; large houses.

COLUMBIA.—GRAND OPERA HOUSE (T. S. Settles, manager): J. Z. Little's World Nov. 14, 15; light business. Charles B. Hanford in Julius Cæsar 17; good business.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Faust and Marguerite Nov. 15; fair business. Past Mail (Carter's) to fair business 22.

KNOXVILLE.—STAUB'S THEATRE (Staub and Smith, managers): Little Lord Fauntleroy Nov. 24; Effie Ellsler 25.

JACKSON.—PYTHIAN OPERA HOUSE (Woerner and Baum, managers): Fast Mail Nov. 17; good house. Peck's Bad Boy 22; very good business.

NASHVILLE.—THE VENDOME (W. A. Sheetz, business manager): Charles Hanford Nov. 15-19; business light. Effie Ellsler 21-23; good houses.

——THE BIJOU: A Turkish Bath 14-19; fairly good houses.

TEXAS.

SHERMAN.—OPERA HOUSE (Neville and Barry, managers): A Kentucky Colonel Nov. 14; fair business. Clay Clement 25, 26.

HOUSTON.—SWEENEY AND COOMBS' OPERA HOUSE (Henry Greenwall, manager): Al. G. Field's Minstrels Nov. 15; large house. Paul Kauvar 16, 17; satisfactory business. A Royal Pass 18, 19; fair business.——ITEM: Mildred Holland, of the Paul Kauvar co. who it was feared was badly hurt in a railway accident in this city while en route to Galveston from New Orleans, has fully recovered and appeared in the presentation of the play here 16.

HILLSBORO.—ROSE'S OPERA HOUSE (A. T. Rose, proprietor and manager): Duncan Clark's Female Minstrels Nov. 18; crowded house.

DENISON.—MCDOUGALL'S OPERA HOUSE (J. B. McDougall, manager): Robert E. Graham in Larry the Lord Nov. 18; good house.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Larry the Lord Nov. 15, matinee and night to S. R. O. George Wilson's Minstrels 17; good house. Pulse of New York, matinee and night 18; fair houses.

SAN ANTONIO.—GRAND OPERA HOUSE (J. R. Tendick, manager): A Royal Pass Nov. 15, 16; light business. Paul Kauvar 19, 20; packed houses.

AUSTIN.—MILLETT'S OPERA HOUSE: George C. Staley in A Royal Pass Nov. 14 to excellent business. Paul Kauvar 21; Pulse of New York 22; Corinne 26; Gloriana 28.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): R. E. Graham in Larry the Lord Nov. 14; fair house. George Wilson's Minstrels 15; packed house. The Pulse of New York 19; good house.

MARSHALL.—OPERA HOUSE (Wolz and Yahel, managers): Corinne in Arcadia Nov. 18; large and well pleased house. Al. G. Field's Minstrels 19; good business.

GREENVILLE.—KING OPERA HOUSE (J. O. Teagarden, manager): Mckee Rankin and Frederic Bryton in A Kentucky Colonel Nov. 16; good house.

DALLAS.—OPERA HOUSE (George Anzy, manager): Stuart Robson at advanced prices, Nov. 14, 15 to overflowing houses. R. E. Graham in Larry the Lord to large patronage 16. The Pulse of New York to fair business 17. George Wilson's Minstrels 18, 19; good patronage.

GALVESTON.—GREENWALL'S TREMONT OPERA HOUSE (Geo. H. Walker, manager): Al. G. Field's Minstrels Nov. 26, 27; large audiences. George C. Staley in A Royal Pass opened with a Sunday matinee 20 to a good house.

CORSICANA.—MERCHANT'S OPERA HOUSE (Pinkston and Church, managers): J. H. Huntley Nov. 15-17 at popular prices to large business.

GAINSVILLE.—OPERA HOUSE: Harper and Taylor co. Nov. 17-19; good business. Swedish Quartette, under the auspices of Y. M. C. A., 21; S. R. O.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): Clara Morris appeared Nov. 14, 15. Patti Rosa, as *chic* as ever, kept a large audience roaring with her antics in Dixie Nov. 19. She is supported by a good co.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (W. K. Walker, manager): The Napieson Opera co. Nov. 28, 29 in Fadette to large business.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE (C. W. Beckner, manager): The Prodigal Father to good business Nov. 22.

STAUNTON.—OPERA HOUSE (W. L. Olivier, manager): Lewis Morrison in Faust Nov. 21; large house.

WASHINGTON.

TACOMA.—THEATRE (S. C. Heilig, manager): Jeffreys Lewis Nov. 14 in Forget-Me-Not to a good house.——ITEM: The management of the Tacoma Theatre has been reducing the number of attractions for some time with the result of getting much better pecuniary returns.

SPOKANE.—CONCORDIA THEATRE (H. C. Hayward, manager): Turner's English Girls Nov. 16; crowded house.——AUDITORIUM: Jeffreys Lewis 17-19; fair business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Alfred Rheinstrom manager): Digby Bell Opera Co. Nov. 19, matinee and night, two largest houses of the season.——GRAND OPERA HOUSE (O. C. Genther, manager): New York Stars (Hill's) 17-19; Two Old Cronies 23; both to good business.

PARKERSBURG.—ACADEMY OF MUSIC (E. B. Cady, manager): Dancers of a Great City 28; fair business.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Lewis Morrison in Faust Nov. 22; best house of the season; receipts, $1, 67. Clarence Bennett in A Royal Slave 24.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward R. Fuller, manager): The Ensign Nov. 19; large and well-pleased audience.

CHIPPEWA FALLS.—OPERA HOUSE (W. H. Stoddard, manager): Kirk Armstrong in Pete Peterson Nov. 23; J. B. Brown Comedy co. 28-30.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): By Proxy Nov. 27; large house.

LA CROSSE.—THEATRE (J. Strasilipka, manager): Brookes' Orchestra gave their second concert Nov. 18, which was very enjoyable, and then disbanded. Sidetracked to a fair house 20.——ITEM: The item in the Duluth letter in last week's MIRROR concerning the change of management of this house has no foundation, as Mr. Strasilipka, the present efficient manager, has given entire satisfaction to the directors and has secured the house for another year, all reports to the contrary, notwithstanding.—It is reported that Mr. Brookes will sue his backers for breach of contract.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Baker, manager Ole's Luck Nov. 18; fair house. Phillips' Uncle Tom's Cabin co. 23; large receipts.

WEST SUPERIOR.—GRAND OPERA HOUSE (J. T. Condon, manager): The Ensign Nov. 17, large house. Mr. and Mrs. Sidney Drew in That Girl From Mexico 19 to good business.

OSHKOSH.—OPERA HOUSE: The Ensign Nov. 18; full house. The Wife 21; good house.

RACINE.—BELLE CITY OPERA HOUSE (Frank J. Miller, manager): Marie Sanger Burlesque co. Nov. 17 to fair business. James T. Powers, booked for 19, canceled.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Sheppard, manager): R. D. MacLean and Marie Prescott in The Duke's Wife to fair business Nov. 21-26.——TORONTO OPERA HOUSE (Lewis Morris, manager): Clemenceau Case to large business 21-26.——ACADEMY OF MUSIC (Frank Kirchmer, manager): Robin Hood 21, 22, good business.

BRANTFORD.—STRATFORD OPERA HOUSE (W. G. Kilmaster, manager): Guy Brothers' Minstrels Nov. 17; good business.

HALIFAX.—ACADEMY OF MUSIC (H. B. Clarke, manager): George A. Baker Opera co. ended its fifth week Nov. 19; good business. The co. will play St. John after Halifax.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager): Mapleson Opera co. in Fadette to good business Nov. 21 26.——QUEEN'S THEATRE (Sparrow and Jacobs, managers): Rob Roy to light business 21-26. Several of the principals do good work, but the minor roles are in very weak hands. The Scotch airs introduced are very pretty. The chorus was assisted by a double quartette belonging to Montreal. Some special scenery is carried.——THEATRE ROYAL (Sparrow and Jacobs, managers): Augustin Neuville in The New Boy Tramp and the Cannon Ball Express to jammed houses 21-26.

HAMILTON.—GRAND OPERA HOUSE (Thomas Rèche, manager): Guy Brothers' Minstrels to fair business Nov. 18 and matinee 19. Robin Hood as presented by the Robin Hood Opera co. 19, proved to be one of the best bookings of the season both pecuniarily and artistically. A large and brilliant audience enjoyed the performance. Jane 23; Joseph 25.

LONDON.—GRAND OPERA HOUSE (A. E. Roote manager): The Robin Hood Opera co. presented De Koven's tuneful opera to a splendid audience Nov. 21, many coming from the neighboring towns.

BROCKVILLE.—GRAND OPERA HOUSE (John L. Upham, manager): The Players, headed by Edward Vroom 20, 21, good business.

Received too late for classification.

PHILADELPHIA.

The Coghlans, Rose and Charles, have arrived with their superb production of Diplomacy for a week at the Broad. The same star cast and the scenic outfit that won success for the drama in the metropolis and in Boston accompanies it. Everything points to a week of crowded houses. A. M. Palmer's co. concluded their fortnight's stay at this house Nov. 19. Alabama was the only play presented and during the final week was poorly attended. Francis Wilson presents The Lion Tamer for the first time here Dec. 5 and will stay four weeks.

Evans and Hoey and A Parlor Match, and the long list of entertainers whose services are enlisted in Series 9 of their popular skit, opened a fortnight's engagement at the Chestnut Nov. 28. Their popularity in this city and the heavy advance sale indicates a profitable stay. Charles Frohman's stock co. finished a two weeks' presentation of Men and Women 26. Fair business prevailed. Mrs. Bernard Beere will come to this house Dec. 12 followed by Gloriana.

W. H. Crane is doing a remarkable business at the Opera House. The American Minister was received with enthusiasm and could run with profit to the end of his three weeks' engagement. Despite this fact, Mr. Crane will give Philadelphia a chance to see all of his characterizations. This week he will play On Probation, The Senator, and The American Minister, and next week For Money. Lillian Russell's co. will open in La Cigale Dec. 12. Blue Jeans is displaying its wonderful powers of endurance this week at the Walnut by attracting large houses. Co. first class. Annie Pixley last week was seen in her new play, The Stormy Petrel, and The Deacon's Daughter, to fair-sized houses. Miss Helyett and Lottie Colliss return Dec. 5, followed by Robert Mantell.

Gillette's funny farce, Mr. Wilkinson's Widows, opened at the Park 21, what promises to be a profitable week's stay. Donnelly and Girard, in Natural Gas, concluded their successful engagement 26. Frank Daniels Dec. 5; Hoss and Hoss 12-17.

Despite the fact that not a sheet of paper was posted for the Thomas Q. Seabrooke Opera co., their week at the Academy was highly successful. This is a newspaper victory, but to Charles Mactiernay, Mr. Seabrooke's clever manager, belongs all the honors. The fact of the Academy being an unpopular theatre, and having no clientèle, makes the success doubly significant.

One of the finest productions staged at the Girard Avenue under George Holland's direction is Boucicault's thrilling story of the East Indian rebellion, entitled Jessie Brown; or, the Relief of Lucknow. It enlists the full strength of the stock co. and an army of supernumeraries. This notable revival adds to the reputation of this successful house, and has attracted crowds. Our Angel Dec. 5. Premiere of E. J. Swartz's political comedy, The Syndicate, 12, with Mr. Holland in the leading role.

The spacious stage at the Grand Opera House is occupied this week by Lillian Lewis and co. in her big production of Lady Lil. A. Y. Pearson's patriotic spectacle, The White Squadron, closed a two weeks' engagement 26 that resulted profitably. Current Cash Dec. 5.

The splendid business that has characterized the entire season at the People's will in all probability continue this week with John L. Sullivan as the magnet. Phantasma closed the most successful engagement ever played in this city 26 at this house. Soudan Dec. 5, Danger Signal 12.

Lillian Kennedy is playing her first stellar engagement in Philadelphia this week, and being a Quaker City maid will doubtless make a success. She is at the National presenting She Couldn't Marry Three. Walter Sanford's revised version of The Struggle of Life was successful at this house last week. Midnight Alarm Dec. 5; Cruiskeen Lawn 12.

Fitz and Webster have returned with their airy farce, A Breezy Time, and opened at the Empire. Current Cash, with James A. Herne and Charles Erin Verner in the cast did a good business last week. Charles T. Ellis 5; Superba 12.

The winter circus is on the top wave of popularity and is generally considered a great "go."

Kellar is in his last month at Egyptian Hall, as he will go on the road after the holidays.

Over nineteen thousand people attended the continuous performance at the Bijou Thanksgiving day.

Carncross' "home of minstrelsy" is always crowded.

The Germania has a steady patronage.

Openings 28 at the other houses: Miron Leffingwell's The Hand of Fate at Forepaugh's; Waite Comedy co. in repertoire at the Standard; Edwin Hanford in The Shamrock at the Palace; James A. Reilly in A German Soldier at the Arch; Peter Jackson and co. at the Lyceum.

The Elks' benefit at the Opera House netted $1,800. It required nearly four hours and a half to finish the entertainment, but at its conclusion the benevolent organization dined the participants in a sumptuous fashion.

The Forepaugh shows are quartered here for the Winter. The management have in preparation a spectacle that will eclipse any of its predecessors.

Pan. M. Potter, author of The American Minister, is in town. JOHN N. CAVANAGH.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A TURKISH BATH: Cincinnati, O., Nov. 27-Dec. 3.

A FAIR REBEL (Mawson's): Brooklyn, N. Y., Nov. 28-Dec. 3, New York city 5-10, Washington, D. C., 12-17.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.

AGNES HERNDON: Kankakee, Ill., Nov. 29, Champaign 30.

AUNT BRIDGET'S BABY: New York city Nov. 21-Dec. 3.

ANNIE WARD TIFFANY: Wilmington, Del., Nov. 29.

AFTER DARK: Victoria, B. C., Nov. 30.

ACROSS THE POTOMAC: Louisville, Ky., Dec. 5-10.

ALEXANDER SALVINI: Portland, Ore., Nov. 28-Dec. 3, Tacoma, Wash., 5-7, Seattle 8-10, Victoria, B. C., 12, 13, Nanamo 14, Vancouver 15, 16, Whatcom, Wash., 17.

ALMA HEARNE: Sumter, S. C., Nov. 29, Orangeburg 30-Dec. 2, Bamberg 3, 5.

PAULINE HALL ✻ PURITANIA

Under the direction of GEORGE B. McLELLAN.

A RAILROAD TICKET: Allentown, Pa., Dec. 2, Reading 3, Brooklyn, N. Y., 5-10, Hoboken, N. J., 12-14.

ALI BABA: Salt Lake City, Utah, Nov. 29, 30.

A. M. PALMER'S STOCK: Washington, D. C., Nov. 28-Dec. 3, Baltimore, Md., 5-10, Providence, R. I., 12-17.

ARISTOCRACY: New York city Nov. 14—indefinite.

ANNIE PIXLEY: New York city Nov. 28, Dec. 3.

ARTHUR C. SIDMAN: Gardner, Mass., Nov. 29.

AUGUSTIN DALY: New York city Oct. 6—indefinite.

A BREEZY TIME: Philadelphia, Pa., Nov. 28-Dec. 3, Easton 5, Tamaqua 6, Mauch Chunk 7, Pottsville 8, Carlisle 9, Columbia 10, Pottstown 12, Bordentown, N. J., 13, Freehold 14, Red Bank 15, Plainfield 16.

AVENGER'S OATH: Reading, Pa., Nov. 28-Dec. 3.

A FAIR REBEL (Malloy and Lamb): Manchester, N. H., Nov. 29, Nashua 30, Dover Dec. 1, Portland, Me., 2, 3.

A BUSY DAY (Harry Crandall): Springfield, Mass., Nov. 29, Portsmouth, N. H., 30.

BARRY AND FAY: Newburg, N. Y., Nov. 29, Yonkers 30, Stamford, Conn., Dec. 1, So. Norwalk 2, Greenwich 3, Mt. Vernon, N. Y., 5, Camden, N. J., 6, 7, Westchester, Pa., 8, York 9, Lancaster 10, Pittsburg 12-17.

BOBBY GAYLOR: Chicago, Ill., Nov. 27-Dec. 10.

BY PROXY: St. Paul, Minn., Nov. 29, 30.

BOTTOM OF THE SEA: Madison, Ind., Nov. 29, Owensboro, Ky., 30, Evansville, Ind., Dec. 1, Jackson, Mich., 2.

BLACK CROOK: New York city Sept. 1—indefinite.

BILL'S BOOT: Pueblo, Col., Nov. 29, Leadville 30, Aspen Dec. 1, Grand Junction 2, Ogden, Utah, 3, San Francisco, Cal., 5-17.

BOSTON COMEDY: Bristol, N. H., Nov. 28-Dec. 3.

BALDWIN-MELVILLE: Evansville, Ind., Nov. 28-Dec. 3.

BLACK DETECTIVE: Charleston, W. Va., Nov. 29, Dec. 1, Lexington 2, 3, Chattanooga, Tenn., 5, Birmingham, Ala., 6, Opelika 7, Montgomery 8, Mobile 9, 10, New Orleans, La., 11-17.

BLUE JEANS: Philadelphia, Pa., Nov. 28-Dec. 3.

BABES IN THE WOOD: Boston, Mass., Nov. 7—indefinite.

CHARLES B. HANFORD: Lexington, Ky., Nov. 29, Harris 30, Winchester, Dec. 1, Huntington, W. Va., 2, Charleston 3.

CHARLES T. ELLIS: Newark, N. J., Nov. 28-Dec. 3.

CHARLES A. GARDNER: Cincinnati, O., Nov. 28-Dec. 3, Toledo 5-10, Cleveland 11-17.

CHARLES DICKSON (Incog): Tacoma, Wash., Dec. 1, Seattle 2, 3, Victoria, B. C., 5, Nanaimo 7, Westminster 8, Vancouver 9, 10, Portland, Ore., 12-17.

COUNTRY CIRCUS (No. 2): Woonsocket, R. I., Nov. 29, Brockton, Mass., 30-Dec. 1, Taunton 5-7, Haverhill 8-10, Manchester, N. H., 12-14, Lawrence, Mass., 15-17.

COUNTY FAIR (Neil Burgess's): New York City Nov. 21—indefinite.

CARROLL JOHNSON: Jersey City, N. J., Nov. 28-Dec. 3.

COLUMBIA'S PLAYERS: Mankato, Minn., Nov. 30, Waseca, Dec. 1-3, Albert Lea 5-8.

COUNTY FAIR (Marie Bates): Richmand, Va., Nov. 29.

CHARLES A. LODER: Columbus O., Nov 28-Dec 3.

COUNTRY CIRCUS (No. 1): New York city Nov 21—indefinite

CLAY CLEMENT: Denison Tex., Nov. 29, Gainesville 30-Dec. 1, Fort Worth 2, 3, Hillsboro 5, Corsicana 6, Dallas 7, Austin 9, 10, San Antonio 11, 12, Waco 13, 14, Bryant 15, Houston 17, St. Charles, La., 17.

CARRIE LOUIS: Worcester, Mass., Nov. 29-Dec. 3.

CRUISKEEN LAWN: Brooklyn, N. Y., Nov. 29-Dec. 3.

CHARITY BALL: Decatur, Ill., Nov. 29, Springfield 30, Quincy, Dec. 1, Peoria 2, Davenport, Ia., 3.

CUTLER-BATTON COMEDY: Lampasas, Tex., Nov. 28-Dec. 3.

CLARA TUTTLE: Jefferson, O., Nov. 29, Ashtabula 30, Girard, Pa., Dec. 1, Sharon 2, Hubbard, O., 3.

CRAWFORD COMEDY: Los Angeles, Cal., Nov. 29-Dec. 3.

CLEMENCEAU CASE: Albany, N. Y., Nov. 28-Dec. 3, Syracuse 5-7, Rochester 8-10.

CAPT. HERNE, U. S. A.: Cincinnati, O., Nov. 28-Dec. 3.

DEVIL'S AUCTION: St. Louis, Mo., Nov. 27-Dec. 3.

DR. BILL: Brooklyn, N. Y., Nov. 28-Dec. 3, Cumberland, Md., 5, Johnstown, Pa., 6, McKeesport 7, Wheeling, W. Va., 8, Cincinnati, O., 12-17.

DOWN THE SLOPE: Steubenville, O., Nov. 29, Newcastle, Pa., 30, Beaver Falls Dec. 1, Butler 2, Tarentum 3, Apollo 5, Brookville 6, Brockwayville 7, Dubois 8, Punxsutawney 9, Gallitzin 10, Philipsburg 12.

DEVIL'S MINE: Pottsville, Pa., Nov. 29, Tamaqua 30, Mt. Carmel Dec. 1, Girardville 2, Lansford 3.

DANIEL SULLY: West Superior, Wis., Nov. 29, Mankato, Minn., 30, Omaha, Neb., Dec. 1-3, Lincoln 4, 5, Atchison, Kans., 7, St. Joseph, Mo., 8, Topeka, Kans., 9, Leavenworth 10, Red Oak, Ia., 12, Creston 13, Des Moines 14, 15, Ottumwa 16, Burlington 17.

DAD'S GIRL: Galesburg, Ill., Nov. 29, Galva 30, Kewanee Dec. 1, Moline 2, Davenport, Ia., 3, Iowa City 5, Clinton 6, Maquoketa 7, Anamosa 8, Manchester 9, Independence 10.

DEAD TO THE WORLD: Memphis, Tenn., Dec. 1-3.

DANGER SIGNAL: Brooklyn, N. Y., Nov. 28-Dec. 3, New York city 5-10, Philadelphia, Pa., 12-17.

DARK SECRET: New York city Nov. 28-Dec. 3.

DANIEL A. KELLY: Shelbyville, Ind., Nov. 29, Greensburg 30, Louisville, Ky., Dec. 5-10.

DENMAN THOMPSON: Harlem, N. Y., Nov. 28-Dec. 3, Brooklyn 5-10, Brooklyn, E. D., 12-17.

DARK SIDE OF A GREAT CITY: Washington, D. C., Nov. 28-Dec. 3.

DANGERS OF A GREAT CITY: Pottstown, Pa., Nov. 29, Honesdale Dec. 2, Elmira, N. Y., 3, Buffalo 5-10, Bradford, Pa., 12, Erie 13, Corry 14, Titusville 15, McKeesport 17.

DALY COMEDIANS: Delhi, N. Y., Nov. 28-Dec. 3.

DUKE'S WIFE: Erie, Pa., Nov. 29, Meadville 30, Youngstown, O., Dec. 1, Johnstown, Pa., 2.

ENGLISH ROSE: Lowell, Mass., Nov. 29, 30, Lawrence Dec. 1-3.

EMMA WELLS: Suspension Bridge, N. Y., Nov. 30, Port Colborne, Ont., Dec. 1-6.

EUNICE GOODRICH: Arkansas City, Kans., Nov. 28-Dec. 3.

EVA MOUNTFORD: Toronto, Ont., Nov. 28-Dec. 3, Buffalo, N. Y., 5-10, Montreal, P. Q., 12-17.

EDWIN ARDEN: Buffalo, N. Y., Nov. 28-Dec. 3, Cleveland, O., 5-10.

EIGHT BELLS: Wilkesbarre, Pa., Nov. 29, Williamsport 30, Rochester, N. Y., Dec. 1-3, Utica 5, Gloversville 6, Troy 7, 8, Albany 9, 10, Jersey City, N. J., 12-17.

EFFIE ELLSLER: Louisville, Ky., Nov. 28-30, Columbus, O., Dec. 1-3, Springfield 5, Dayton 6-8, Terre Haute, Ind., 9, East St. Louis, Ill., 10, St. Louis, Mo., 12-24.

E. S. WILLARD: New York city Nov. 21-Dec. 3.

EVANS AND HOEY: Philadelphia, Pa., Nov. 28-Dec. 3.

EDWIN FERRY: Middleport, O., Nov. 29, Cattlettsburg, Ky., 30, Ashland Dec. 1, Trenton, O., 2, 3.

FRIENDS: New York city Nov. 28-Dec. 3, Washington, D. C., 5-10, Baltimore, Md., 12-17.

FANTASMA (Hanlon's): Pittsburg, Pa., Nov 28-Dec. 3.

FANNY DAVENPORT: Providence, R. I., Nov. 28-Dec. 3, Boston, Mass., 5-10, Harlem, N. Y., 12-17.

FRANCESCA REDDING-HUGH STANTON: Holyoke, Mass., Nov. 28-Dec. 3.

FROST AND FANSHAWE: Cayuga, Ont., Nov. 30, Dunville Dec. 1, Port Colborne 2, Welland 4, Niagara Falls 5, St. Catharines 6.

FIRE PATROL: Montreal, P. Q., Nov. 28-Dec. 3, Toronto, Ont., 5-10, Toledo, O., 12-17.

FRANK MAYO: Keokuk, Ia., Dec. 2.

FANNY RICE: Sedalia, Mo., Nov. 29, Topeka, Kans., 30, Lawrence Dec. 1, Leavenworth 2, St. Joseph, Mo., 3, Denver, Col., 5-10.

FAST MAIL (Southern): Knoxville, Tenn., Nov. 29, Asheville, N. C., 30, Columbia, S. C., Dec. 1, Augusta, Ga., 2, Athens 3, Atlanta 4, 5, Anniston, Ala., 7, Talladega 8, Birmingham 9, Selma 10, Meridian, Miss., 12, Mobile, Ala., 13, Pensacola, Fla., 14, Montgomery, Ala., 15, Troy 16, Eufaula 17.

FADIO ROMANI: Bethlehem, Pa., Nov. 29, Easton 30, Reading Dec. 1, Ashland 2, Mt. Carmel 3, Girardville 5, Lansford 6, Mahanoy City 7, Hazleton 8, Plymouth 9, Bloomsburg 10, Hamburgh 12, Lewisburg 13, Williamsburg 14, Lockhaven 15, Bellefonte 16, Tyrone 17.

FAST MAIL (Northern): Rochester, N. Y., Nov 28-Dec. 3, Hornellsville 5, Bradford, Pa., 6, Olean, N. Y., 7, Salamanca 8, Jamestown 9, Warren, Pa., 10, Titusville 12, Meadville 13, Franklin 14, New Castle 15, Warren, O., 16, Youngstown 17.

FAIRIES' WELL: Washington, D. C., Nov. 28-Dec. 3.

GEORGE C. STALEY (A Royal Pass): Columbus, Ga., Dec. 1, Charleston, S. C., 2, 3, Augusta, Ga., 4, Athens 5, Atlanta 7, 8, Chattanooga, Tenn., 9, Knoxville 10, Roanoke, Va., 12, Lynchburg 13, Petersburg 14, Norfolk 15.

GUS WILLIAMS: St. Paul, Minn., Nov. 28-Dec. 3, Minneapolis 5-10.

GERMAN LILIPUTIANS: New York Sept. 19—indefinite.

GLORIANA (Special): Waco, Tex., Nov. 29, Corsicana 30, Fort Worth Dec. 1, Dallas 2, 3, Brenham 5, Denison 6, Greenville 7, Tyler 8, Shreveport, La., 9, Hot Springs, Ark., 10.

GOOD OLD TIMES: Chicago, Ill., Nov. 27-Dec. 10, Wheeling, W. Va., 12-17.

GRAY AND STEPHENS: Dayton, O., Nov 28-Dec. 3, Columbus 5-10.

G. G. G. COMEDY: Newcomerstown, O., Nov. 28-Dec. 3, Cambridge 5-10.

GRIMES' CELLAR DOOR: Keokuk, Ia., Nov. 29, Galesburg, Ill., 30, Aurora Dec. 1, Waukesha, Wis., 2, Racine 3, Englewood, Ill., 4-7, Valparaiso, Ind., 7, Elkhart 8, Jackson, Mich., 9, Muskegon 10, Grand Rapids 11-17.

GLENDALOUGH: Detroit, Mich., Nov. 28-Dec. 3, Bay City 5, East Saginaw 6, Lansing 7, Grand Rapids 8, Kalamazoo 9, Elkhart, Ind., 10, Chicago, Ill., 12-17.

GRAHAM EARLE: Attica, Ind., Nov. 29-Dec. 3.

HEATHCOTE AND GORDON: Herington, Kans., Nov. 29, Abilene 30-Dec. 2, Junction City 3, Lawrence 5-10, Topeka 12-17.

HANDS ACROSS THE SEA: Milford, Mass., Nov. 29, Marlboro 30.

HOLE IN THE GROUND: Cleveland, O., Nov. 29-Dec. 3.

HALLEN AND HART: Lawrence, Mass., Nov. 29, Lynn 30, Springfield Dec. 1, Hartford, Conn., 2, Bridgeport 3, Brooklyn, E. D., 5-10, Brooklyn, N. Y., 12-17.

HARVEST MOON: Englewood, Ill., Nov. 28-30, Joliet Dec. 1, Chicago 3, 4, Logansport, Ind., 5, Lima, O., 7.

HARRY LACY: Washington, D. C., Nov. 28-Dec. 3.

HETTIE BERNARD-CHASE: Water Valley, Miss., Nov. 29, Memphis, Tenn., Dec. 1-3.

HART COMEDIANS: Ubrichsville, O., Nov 29, Millsburg 30, Mt. Gilead Dec. 1, Galion 2, Delaware 3.

HENSHAW AND TEN BROECK: Memphis, Tenn., Nov. 28-30, Jackson Dec. 1, Clarksville 2, Bowling Green, Ky., 3, Nashville, Tenn., 5-10.

HYER COMEDY: Collinwood, O., Nov. 29, 30, Willoughby Dec. 1-3.

IRENE TAYLOR: Kinzua, Pa., Nov. 28-Dec. 3.

IDA VAN CORTLAND: Cheboygan, Mich., Nov. 29, Petoskey 30-Dec. 1, Traverse City 2, 3, Cadillac 5, Manistee 6, Big Rapids 7, Belding 8, Ionia 9, Portland 10, Howell 12, Pontiac 13, Port Huron 14, Mt. Clemens 16.

IRISH LOYALTY: Geneva, N. Y., Nov. 29, Hornellsville 30, Bradford, Pa., Dec. 1, Oil City 2, McKeesport 3, Pittsburg 5-10, Jersey City, N. J., 12-17.

IS MARRIAGE A FAILURE: Columbia City, Ind., Nov. 29, Adrian, Mich., 30, Coldwater Dec. 1, Niles 2, Benton Harbor 3.

IRISHMAN'S LUCK: Brooklyn, N. Y., Nov. 28-Dec. 3, Haverstraw 5, Hackensack, N. J., 6, Mt. Vernon, N. Y., 7, Goshen 8, Pine Bush 9, Port Jervis 10.

J. K. EMMET: Westfield, Mass., Nov. 29, Springfield 30, Trenton Dec. 1, Attleboro 2, Pawtucket, R. I., 3, New London, Conn., 5, Norwich 6, Willimantic 7, Hartford 8.

JOSEPH MURPHY: Chicago, Ill., Nov. 20-Dec. 3.

JOHN T. KELLY: Minneapolis, Minn., Nov. 27-Dec. 3, Duluth 5, West Superior 6, Eau Claire 7, Wausau 8, Oshkosh 9, Madison 10, Milwaukee 11-17.

JOHN R. CUMPSON: Shenandoah, Pa., Nov. 29, Girardville 30, Mauch Chunk Dec. 1, Shamokin 2, Bloomsburg 3.

JANE (No. 1): Milwaukee, Wis., Nov. 28-Dec. 3.

JANE (No. 2): Jersey City, N. J., Nov. 28-Dec. 3.

JUNIOR PARTNER: Chicago, Ill., Nov. 28-Dec. 3.

JESSIE MAE HALL: Celina, O., Nov. 28-Dec. 3.

JEFFREYS LEWIS: Jamestown, No. Dak., No. 29, Fargo 30, Crookston, Minn., Dec. 1, Grand Forks, No. Dak., 2, St. Cloud, Minn., 5, Mankato 6, Omaha, Neb., 8-10, St. Joseph, Mo., 12, Fort Scott, Kans., 13, Joplin, Mo., 14.

JUNIOR PARTNER: Indianapolis, Ind., Nov. 28-30.

JAMES J. CORBETT: Buffalo, N. Y., Nov. 29, 30, Utica Dec. 1.

JAMES A. REILLY: Philadelphia, Pa., Nov. 28-Dec. 3.

J. H. WALLICK: New York city Nov. 28-Dec. 3, Brooklyn, N. Y., 5-10, Boston, Mass., 12-17.

JULIA MARLOWE: Oakland, Cal., Nov. 29, San Jose 30, Stockton Dec. 1, Sacramento 2, 3, Portland, Ore., 5-10, Ogden, Utah, 14, Salt Lake City 15-17.

JOHN L. SULLIVAN: Philadelphia, Pa., Nov. 28-Dec. 3.

JAMES O'NEILL: Columbus, O., Nov. 29, 30, Dayton Dec. 1, Springfield 2, Columbus, Ind., 3, Indianapolis 5-7, So. Bend 8, Aurora, Ill., 9, Fond du Lac, Wis., 12, St. Paul, Minn., 12-17.

JARBEAU: Natchez, Miss., Nov. 29, Vicksburg 30, Monroe, La., Dec. 2, Shreveport 2, Baton Rouge 3.

JOSIE MILLS: Woodstock, N. B., Nov 29, 30, Fredericton Dec. 1-3.

JOHN DREW: New York City Oct. 3—indefinite

JOHN AND DELIA PRINGLE: Stanton, Neb., Nov 29, 30, Norfolk Dec. 1-3.

JOHN DILLON: Bessemer, Mich., Nov. 29, Duluth, Minn., 30, Superior, Wis., Dec. 1, St. Cloud, Minn., 2, Brainerd 3.

KITTIE RHOADES: Williamsport, Pa., Nov. 28-Dec. 3, Shamokin 5-10, Norristown 12-17.

KIDNAPPED: Des Moines, Ia., Nov. 29, Lemars 30, Cedar Rapids Dec. 1, Janesville, Wis., 2, Chicago, Ill., 4-10.

KATIE EMMETT: Omaha, Neb., Nov. 29, Council Bluffs, Ia., 30, Sioux City Dec. 1, 2, Mankato, Minn., 3.

KENTUCKY GIRL: Pittsburg Pa., Dec. 5-10, Baltimore, Md., 12-17

KENTUCKY COLONEL: Cincinnati, O., Nov. 28-Dec. 3, Memphis, Tenn., 5-10.

KENDALL COMEDIANS: Orange, Mass., Nov. 29, Leominster 30, Athol Dec. 1.

KATIE PUTNAM: Augusta, Ga., Nov. 29, Columbia, S. C., 30, Wilmington, N. C., Dec. 1, Fayettville 2, Richmond, Va., 5, 6, Lynchburg 7, Charleston, W. Va., 8, Paris, Ky., 9, Lexington 10.

KATHERINE ROGER: Bridgeport, Conn., Nov. 29, Hoboken, N. J., Dec. 1-3.

KITTIE RILEY: Cuba, N. Y., Nov. 29, 30.

LIMITED MAIL: Corning, N. Y., Nov. 29, Elmira 30, Williamsport, Pa., Dec. 1, Canandaigua, N. Y., 2, Auburn 3, Syracuse 5-7, Oswego 8, Cortland 9, Binghamton 10, Scranton, Pa., 12, Pittston 13, Wilkesbarre, 14, Hazleton 15, Easton 17.

LOST PARADISE: Pittsburg, Pa., Nov. 28-Dec. 10, Buffalo, N. Y., 12-17.

LEWIS MORRISON: Memphis, Tenn., Nov. 28-30, Decatur, Ala., Dec. 1, Nashville, Tenn., 2, 3, Knoxville 5, Rome, Ga., 6, Columbus 7, Macon 8, Jacksonville, Fla., 9, 10, Brunswick, Ga., 12, 13, Savannah 14, Augusta 15, Charleston, S. C., 16, 17.

LARRY THE LORD: Montgomery, Ala., Nov. 29, Selma 30, Meridian, Miss., Dec. 1, Birmingham, Ala., 2, 3, Columbus, Ga., 5, Americus 6, Macon 7, Augusta 8, Charleston, S. C., 9, Savannah, Ga., 10.

LIZZIE EVANS: Albany, Ga., Nov. 29.

LYCEUM THEATRE (Frohman's): New York city, Nov. 25—indefinite.

LITTLE NUGGET: Matteawan, N. Y., Nov. 29, Newburgh 30, Troy Dec. 1-3.

LEONZO BROS: Washington, Pa., Nov. 29-Dec. 1, 2, 3, Howel Dec. 4-7.

LA VARIE COMBINATION: Fowlerville, Mich., Nov. 29, 30, Howel Dec. 1-3.

LEON E. LANE: Ord, Neb., Nov 29-Dec. 3.

LITTLE TRIXIE: Ashland, Pa., Nov. 29, Massillon 30, New Philadelphia Dec. 1, Cadiz 2.

LITTLE TIPPETT: New York city Nov. 7—indefinite.

LILLIAN LEWIS: Philadelphia, Pa., Nov. 28-Dec. 10.

LILLIAN TUCKER: Strathroy, Ont., Nov. 29-Dec. 3.

LOST IN NEW YORK: Bloomington, Ill., Nov. 29, Decatur 30-Dec. 1, Danville 2, Crawfordsville, Ind., 3, Dayton, O., 5-7, Wheeling, W. Va., 8-10, Pittsburg, Pa., 12-17.

MIDNIGHT SPECIAL: Waterbury, Conn., Nov. 29, Thomaston 30, New Britain Dec. 1, Norwalk 2, Meriden 3.

M. CARTHY'S MISHAPS: La Cross e, Wis., Nov. 28, Madison 30, Janesville Dec. 1, Beloit 2, La Salle, Ill., 3, Ottumwa, Ia., 5, Joliet, Ill., 7, Streator 7, Peoria 8, Bloomington 9, Springfield 10, East St. Louis 11, Decatur 12, Danville 13, Crawfordsville, Ind., 14, Lafayette 15.

MILTON NOBLES: Los Angeles, Cal., Nov. 29, 30, San Diego Dec. 1, Riverside 2, San Bernardina 3, Phoenix, Ariz., 5, El Paso, Tex., 7, San Antonio 9, 10, Galveston 12, Houston 13, Corsicana 14, Dallas 15, Fort Worth 16.

MLLE. RHEA: Racine, Wis., Nov. 29, Oshkosh 30, Eau Claire, Dec. 1, Duluth, Minn., 2, 3, Minneapolis 5-7, St. Paul 8-10.

MAVOURNEEN: Louisville, Ky., Nov. 29-30, Terre Haute, Ind., Dec. 1, Racine, Wis., 2, La Crosse 3, St. Paul, Minn., 5-7, Minneapolis 8-10, Superior, Wis., 12, Duluth, Minn., 13, 14, Winona 15, Milwaukee 16, 17.

MERRY COBBLER: Shenandoah, Pa., Nov. 29, Girardville 30, Mauch Chunk Dec. 1, Shamokin 2, Bloomsburg 3, Berwick 5, Lebanon 6, Middletown 7, Carlisle 8, Hanover 9, Chambersburg 10.

MID-NIGHT ALARM: Middletown, Conn., Nov. 29, New London 30, Hartford Dec. 1, Yonkers, N. Y., 2, Mt. Vernon 3, Philadelphia, Pa., 5-10, Brooklyn, N. Y., 12-17.

MELVILLE SISTERS: Akron, O., Nov. 28-Dec. 3, McKeesport, Pa., 5-10.

MIDNIGHT FROLIC: Thibodeaux, La., Dec. 3, Houma 4, Franklin 5, New Iberia 6, Lafayette 7, Lake Charles 8, Orange, Tex., 9, Beaumont 10, Brenham 11, Navasota 12, Hempstead 13, Hearne 14.

MEN AND WOMEN: Washington, D. C., Nov. 28-Dec. 3.

MISS HELYETT: Albany, N. Y., Nov. 29, Troy 30, Hartford, Conn., Dec. 1, Bridgeport 2, New Haven 3, Philadelphia, Pa., 5-10, Boston, Mass., 12-24.

MR. WILKINSON'S WIDOWS: Philadelphia, Pa., Nov. 28-Dec. 3, New York city 5-10, Washington, D. C., 12-17.

MAY HENDERSON: Muskegon, Mich., Nov. 28-Dec. 3.

MAY BRETONNE: Goshen, Ind., Nov. 29-Dec. 1, Warsaw 5-10, Huntington 12-17.

MY OFFICIAL WIFE: San Francisco, Cal., Nov. 21-Dec. 3.

MARIE WAINWRIGHT: Newark, N. J., Nov. 28-Dec. 3.

MINNIE LESTER: Plymouth, Pa., Nov. 28-Dec. 3.

MR. FADDEN'S ELOPEMENT: East Tawas, Mich., Nov. 29, Alpena, 30, Oscoda Dec. 1, West Branch 2, Gaylord 3.

MORTON DRAMATIC: Keyport, N. J., Nov. 28-Dec. 3.

MME. MODJESKA: Brooklyn, N. Y., Nov 28-Dec. 3, Chicago, Ill., 5-17.

MOONSHINER: Richmond, Va., Dec. 2, 3.

MRS. POTTER-KYRLE BELLEW: Pittsburg, Pa., Nov. 28-Dec. 3.

MY JACK (Walter Sanford's): New York city Nov 28-Dec. 3.

MARGARET MATHER: Lincoln, Neb., Nov. 29, 30, Omaha Dec. 1-3, Council Bluffs, Ia., 5, Sioux City 6, Marshalltown 8, Des Moines 9, 10, Cedar Rapids 12, Burlington 13, Davenport 14, Quincy, Ill., 15, Hannibal, Mo., 16.

MAUDE HILLMAN: Canton, N. Y., Nov. 28-30, Gouverneur Dec. 1-3, Carthage 5-7, Cape Vincent 8-10, Pulaski 12-14, Camden 15-17.

MORA-WILLIAMS: Gloucester, Mass., Nov. 28-Dec. 3, Brockton 5-10, Fall River 12-18.

MADELINE MERLI: Marion, Ind., Nov 29, Kokomo 30, Logansport Dec. 2, Peru 3, Fort Wayne 5, Chicago, Ill., 5-10, Kenosha, Wis., 12, Racine 13, Janesville 14, Beloit 15, Rockford 16, Elgin 17.

MASHER AND MAN: Milwaukee, Wis., Nov. 27-Dec. 3, Oshkosh 5, Madison 6, La Crosse 7, Eau Claire 8, Milwaukee 11-17.

METROPOLITAN: Springfield, Vt., Nov. 28-Dec. 3.

MR. AND MRS. ROBERT WAYNE: Port Huron, Mich., Nov. 28-Dec. 3.

MARIE HUBERT FROHMAN: New Castle, Pa., Nov. 29, Beaver Falls 30, Butler Dec. 1, East Liverpool, O., 2, Steubenville 3, Ubrichsville 5, Canal Dover 6, Coshocton 8, Janesville 9, Newark 10, Mt. Vernon 12, Bucyrus 13, Mansfield 14, Fostoria 15, Findlay 16, Bowling Green 17.

MR. POTTER OF TEXAS: Knoxville, Tenn., Nov. 29, 30, Chattanooga Dec. 1, Atlanta, Ga., 2, 3.

MAY STEWART: Salina, Kans., Nov. 29, 30, Beloit Dec. 1, Concordia 2, 3.

NEW MONTE CRISTO: Albert Lea, Minn., Nov. 29, Mason City, Ia., 30, Iowa Falls Dec. 1, Marshalltown 2, Boone 3, Perry 5, Carroll 6, Indianola 7, Albia 8, Ottumwa 9, What Cheer 10, Oskaloosa 12, Waterloo 13, Vinton 14, Iowa City 15, Clinton 16.

NOSS JOLLITY: Sumter, S. C., Nov. 30, Camden Dec. 1, Chester 2, Salisbury 3, Reidsville 6, Danville, Va., 7, Roanoke 8, Pocahontas 9, Redford 10, Bristol, Tenn., 12, Johnson City 13, Greenville 14, Morristown 15, Asheville, N. C., 16.

NAT C. GOODWIN: New York city Nov. 7-Dec. 10.

NIOBE: St. Louis, Mo., Nov. 28-Dec. 3, Chicago, Ill., 5-17.

NEW YORK DAY BY DAY: Mansfield, O., Nov 29, Norwalk 30, Fremont Dec. 1, Tiffin 2, Fostoria 3, Findlay 5, Defiance 6.

NATURAL GAS: Harrisburg, Pa., Nov 29, Altoona 30, Wheeling, W. Va., Dec. 1, Kenton, O., 2, Middletown 3, Cincinnati 5-10, St. Louis, Mo., 11-17.

NORTHERN LIGHTS: Detroit, Minn., Nov. 29, 30, Barnesville Dec. 1-3.

NELLIE McHENRY: Aurora, Ill., Nov. 29, Peoria 30, Canton, Dec. 1, Galesburg 2, Burlington, Ia., 3, Quincy, Ill., 5, Jacksonville 6, Springfield 7, Decatur 8, Lafayette, Ind., 9, Logansport 10, Kokomo 12, Marion 13, Fort Wayne 14, Lima, O., 15.

N. S. WOOD: Pittsburg, Pa., Nov 28-Dec. 3.

NUTMEG MATCH: Waterbury, Conn., Nov. 30, Birmingham Dec. 1, Danbury 2, Poughkeepsie, N. Y., 3.

NEWTON BEERS: Honesdale, Pa., Nov. 29, Carbondale 30, Pittston Dec. 1, Tunkhannock 2, Owego, N. Y., 3, Cortland 5.

OLE OLSON (Eastern): St. Louis, Mo., Nov. 27-Dec. 3.

OLD SOLDIER: Louisville, Ky., Nov. 27-Dec. 3, Brazil, Ind., 5, Rockville 6, Crawford 7, Michigan City 9, So. Bend 10.

OLIVER BYRON: Camden, N. J., Nov. 28-30, Chester, Pa., Dec. 1, Frankford 2, Elizabeth, N. J., 3, Newark 5-7, Springfield, Mass., 8, Worcester 9, 10, Boston 12-17.

ONE OF THE BRAVEST: Cincinnati, O., Nov. 27-Dec. 3.

OLE'S LUCK: Mattoon, Ill., Nov. 29, Monticello 30, Danville Dec. 1, Pekin 3.

OLD HOMESTEAD: New Orleans, La., Nov. 27-Dec. 3, Galveston, Tex., 5, 6, Houston 7, 8, Corsicana 9, Tyler 10, Dennison 12, Greenville 13, Fort Worth 14, 15, Dallas 16, 17.

ONLY A FARMER'S DAUGHTER (Jean Voorhees): Litchfield, Ill., Nov. 30, Taylorville Dec. 1, Jefferson City, Mo., 2, Booneville 3, Sedalia 5, 6, Nevada 7, Fort Scott, Kans., 8, Parsons 9, Pittsburg 10, Joplin, Mo., 12, Webb City 13, 14, Carthage 15, Pierce City 16.

O'DOWD'S NEIGHBORS: Trenton, N. J., Nov. 29, New Brunswick 30, Elizabeth Dec. 1, Rochester, N. Y., 2, 3.

OUR GERMAN WARD: Walla Walla, Wash., Nov. 29, North Yakima 30, Ellensburg Dec. 1, Tacoma 2, 3, Snohomish 5, Everett 6, Port Townsend 7, Victoria, B. C., 8, 9, Nanaimo 10, Vancouver 12, 13.

OLE OLSON (Western): Ypsilanti, Mich., Nov. 30, Tecumseh Dec. 1, Jackson 2, Adrian 3, Huntington, Ind., 5.

OUR GOBLINS: Frankford, Pa., Nov., 30.

PAY TRAIN: Indianapolis, Ind., Nov. 28-30, Terre Haute Dec. 1, Vincennes 2, Evansville 3, Louisville, Ky., 5-7.

POWER OF THE PRESS: Pittsburg, Pa., Nov. 28-Dec. 3, Rochester, N. Y., 5-10, Syracuse 12-14, Albany 15-17.

PAIR OF KIDS: Rochester, N. Y., Nov. 28-30, Syracuse Dec. 1-3, Yonkers 5, Hartford, Conn., 6, Bridgeport 7, New Haven 8-10, New York city 12-17.

PAUL KAUVAR: Dallas, Tex., Nov. 29, Sherman 30, Denison, Dec. 1, Greenville 2, Tyler 3, Shreveport, La., 5, Marshall, Tex., 6, Texarkana 7, Hot Springs, Ark., 8, Pine Bluff 9, Little Rock 10, Memphis, Tenn., 12-14, Cairo, Ill., 15, Champaign 16.

PAIR OF JACKS: Frankfort, In I., Nov. 29, Muncie 30, Lebanon Dec. 1.

PETE'S BAD BOY: Kansas City, Mo., Nov. 28-Dec. 3.

PULSE OF NEW YORK: New Orleans, La., Nov. 28-Dec. 3.

PERILS OF NEW YORK: Richmond, Ind., Nov. 29, Connersville 30, Bluffton Dec. 1, Hartford City 2, Greenville, O., 3, Arcanum 5, Lancaster 6, Circleville 7.

POLICE PATROL: Chicago, Ill., Nov. 20-Dec. 3, Grand Rapids, Mich., 5-12.

PATTI ROSA: San Francisco, Cal., Nov. 28-Dec. 10, San Bernardino 12, Riverside 14, San Diego 15, Los Angeles 16, 17.

PETE BAKER: Nevada, Mo., Nov. 29, Carthage 30, Joplin Dec. 2, Pittsburg, Kans., 3, Fort Scott 5, Kansas City, Mo., 5-10.

PRODIGAL FATHER: Washington, D. C., Nov. 28-Dec. 3, Rochester, N. Y., 5-7, Syracuse 8, 9, Utica 10.

POWER OF GOLD: New York City, Nov. 28-Dec. 3, Brooklyn, E. D., N. Y., 5-10.

PAIGE PLAYERS: Le Sueur, Minn., Nov. 28-Dec. 3.

ROLAND REED: Memphis, Tenn., Nov. 29, 30, Little Rock, Ark., Dec. 1, Hot Springs 2, Shreveport, La., 3.

RAMBLER FROM CLARE: Chicago, Ill., Nov. 27-Dec. 3.

ROB ROY: Ottawa, Ont., Nov. 30, Smith's Falls Dec. 1, Brockville 2, Belleville 3.

ROBERT MANTELL: Baltimore, Md., Nov. 28-Dec. 3, Washington, D. C., 5-10, Philadelphia, Pa., 12-17.

RICHARD MANSFIELD: Boston, Mass., Nov. 28-Dec. 10.

RIDDY THE MAIL GIRL: Pittsburg, Pa., Nov. 28-Dec. 3, Evans City 5, East Brady 6, Brockville 7, Reynoldsville 8.

R. D. MACLEAN MARIE PRESCOTT: Erie, Pa., Nov. 29, Meadville 30, Youngstown, O., Dec. 1, Johnstown, Pa., 2, Altoona 3, Tyrone 5, Williamsport 6, Hazelton 7, Scranton 8, Reading 9, Allentown 10.

RICE'S SURPRISE PARTY: Boston, Mass., Sept. 3—indefinite.

ROSE COGHLAN: Philadelphia, Pa., Nov. 28-Dec. 3.

ROSINA VOKES: Petersburg, Va., Nov. 29, Richmond 30, Dec. 1, Lynchburg 2, Danville 3, Boston, Mass., 5-24.

RUNAWAY WIFE (Louise Aydelle): Naugatuck, Conn., Nov. 29, Norwalk 30, New Canaan 1, Stamford 2, Port Chester, N. Y., 3, Birmingham, Conn., 5, Rockville 6, Thomaston 7, Bridgeport 8-10, New Haven 12-17.

RAMSAY MORRIS COMEDY: Hamilton, Ont., Nov 29, London 30, Brantford Dec. 1, St. Thomas 2, Toronto 5-10.

RILEY DRAMATIC: Maysville, Ky., Nov. 28-Dec. 3, Lebanon, O., 5-10.

ROBERT DOWNING: Cleveland, O., Nov. 28-30, Chicago, Ill., Dec. 1-10, Milwaukee, Wis., 12-14, Aurora, Ill., 15, Streator 16, Galesburg 17.

RAY L. ROYCE: Mendota, Ill., Nov. 29, Ottawa 30, Winona Dec. 1, Minonk 2, Paxton 3, Tuscola 5, Sullivan 12, Shelbyville, Ind., 13, Mattoon, Ill., 14.

RUSSELL AND HENDERSON: Elmer, N. J., Nov. 29-Dec. 3.

RICHARD ANDERSON: Baltimore, Md. Nov. 28-Dec. 3.

SOCIAL SESSION: Cameron,

THREE OF A NEW COMB: Wheeling, W. Va., Dec. 1-3.
THE STOWAWAY: Kansas City, Mo., Nov. 27-Dec. 4, Mexico 5, Louisiana 6, East St. Louis, Ill., 7, Jacksonville 8, Joliet 9, Aurora 10, Chicago 11-24.
THE SNAPS: Detroit, Mich., Nov. 28-30, Buffalo, N. Y., Dec. 1-3, New York city 5-24.
THE WORLD AGAINST HER (Agnes Wallace-Villa): Baltimore, Md., Nov. 28-Dec. 4, Washington, D. C., 5-10, Buffalo, N. Y., 12-17.
THE POSTMASTER: Grand Rapids, Mich., Nov. 28-Dec. 3.
TWO OLD CRONIES (Wills'): Circleville, O., Dec. 1, Troy 2, Lima 3, Kenton 5, Bellefontaine 7, Marion 8, Tiffin 10.
THE SOUDAN: Harlem, N. Y., Nov. 28-Dec. 3.
THE KID: Little Rock, Ark., Dec. 2, 3, Pine Bluff 5, Hot Springs 6, Texarkana 7, Dallas, Tex., 8, Dallas 9, 10, Fort Worth 12, 13, Waco 14, Bryan 15, Austin 16, 17.
THE SHAMROCK: Philadelphia, Pa., Nov. 28-Dec. 3.
THE COLONEL: Springfield, O., Nov. 29, Union City, Ind., 30, Muncie Dec. 1, Elmwood 2, Anderson 3, St. Louis, Mo., 4-10.
THE GREY MARE: Minneapolis, Minn., Nov. 27-30, St. Paul Dec. 1, Duluth 4-6.
THE VENDETTA: Paterson, N. J., Dec. 1-3, Troy, N. Y., 5-10, Albany 11-17, Cohoes 17.
TEMPERANCE TOWN: Boston, Mass., Nov. 21-Dec. 3.
THE DAZZLER: Boston, Mass., Nov. 28-Dec. 3.
THOMAS E. SHEA: Albany, N. Y., Nov. 28-30, Binghamton Dec. 1-3, Bethlehem, Pa., 5-7, Easton 8-10.
THAT STANDARD: McPherson, Kans., Nov. 29-30.
THE DAGO: Toledo, O., Nov. 28-Dec. 4, Milwaukee, Wis., 4-10, Chicago, Ill., 11-17.
TWO THIEVES: Clinton, N. Y., Nov. 29, Booneville 30.
THE PLAYERS (Edward Vroom): Ogdensburg, N. Y., Nov. 29, Watertown 30-Dec. 1.
U AND I (George Murphy's): Portland, Me., Nov. 29, Syracuse, N. Y., Dec. 1, 2, Erie, Pa., 3.
UNCLE ISAAC: Buffalo, N. Y., Nov. 28-Dec. 3, Ashtabula, O., 5, Jefferson 6, Niles 7, Alliance 8, New Lisbon 9, Salem 10.
UNCLE JOSH SPRUCEBY: Parsons, Kan., Nov. 29, Fort Scott 30, Wichita Dec. 3, Guthrie, Okla. Ter., 4, Oklahoma City 6, Arkansas City, Kans., 7, Winfield 8, Newton 9, Emporia 10, Topeka 11.
ULLIE AKERSTROM: So. Bend, Nov. 29, Kalamazoo, Mich., 30, Jackson Dec. 1, Ypsilanti 2, Ann Arbor 3, Detroit 4-10.
UNDER THE LION'S PAW: Chicago, Ill., Nov. 28-Dec. 3.
U. S. GRANT: Fredericksburg, Va., Nov. 29, Charlottesville 30.
UNCLE TOM'S CABIN (Stetson's): Hazleton, Pa., Nov. 29, Allentown 30, Bethlehem Dec. 1, Easton 2, Trenton, N. J., 3, Elizabeth 5, Frankfort, Pa., 6, Pottstown 8, Wilmington, Del., 10.
UNCLE HIRAM: Cincinnati, O., Nov. 28-Dec. 4.
UNDER-ROUND: Atlantic City, N. J., Nov. 29, Millville 30, Bridgeton Dec. 1, Salem 2, Morristown 3, Paterson 4-7, Newark 8-10, Brooklyn, N. Y., 12-19.
UNCLE TOM'S CABIN (Sutton's): Miles City, Mont., Nov. 29, Livingston 30, Bozeman Dec. 1.
WHITE SQUADRON: Providence, R. I., Nov. 28-Dec. 3.
W. H. CRANE: Philadelphia, Pa., Dec. 10.
WADE-LEBOYLE: Huron, So. Dak., Nov. 28-30, Woonsocket, R. I., Dec. 1-3, Mitchell 5-7, Chamberlain 8-10, Kimball 12-14.
WILSON BARRETT: Richmond, Va., Nov. 28-Dec. 3, Baltimore, Md., 5-10.
WAIT TILL THE CLOUDS ROLL BY (Wills): Fernandina, Fla., Nov. 29, Jacksonville 30, St. Augustine Dec. 1, Palatka 2, Ocala 3, Key West 5-7, Tampa 8, Orlando 9, Leesburg 10, Gainsville 12, Tallahasse 13, Thomasville, Ga., 14, Pensacola, Fla., 15.
WIFE FOR WIFE: Brooklyn, N. Y., Nov. 28-Dec. 3.
WHITE SLAVE: Springfield, Ill., Nov. 29, Jacksonville 30, Bloomington Dec. 2, Streator 3, Joliet 4, Chicago 5-17.
WALKER WHITESIDE: Ottawa, Ill., Nov. 28, 29, Pontiac 30, Rock Island Dec. 1, Clinton 2, Bloomington 3, Champaign 5.
WESTON COMEDIANS: Frankfort, Mich., Nov. 28-Dec. 3, Sheboygan, Wis., 5-10, Appleton 12-17.
WILFRED CLARKE: Atlanta, Ga., Nov. 29, 30, Griffin Dec. 1, Macon 2, 3, Americus 5, Albany 6, Thomasville 7, Brunswick 8, Way Cross 9, Charleston, S. C., 10.
WARDE-JAMES: Cincinnati, O., Nov. 28-Dec. 3.
WAITE COMEDY: Philadelphia, Pa., Nov. 28-Dec. 10, Bridgeton, N. J., 12-17.
WESTON BROS.: Hinton, W. Va., Nov. 29, Clifton Falls 30, Charlottesville, Va., Dec. 2.
WORLD (J. Z. Little): Charleston, S. C., Nov. 29, Savannah, Ga., 30, Way Cross Dec. 1, Brunswick 2, 3, Jacksonville, Fla., 5, Fernandina 6, St. Augustine 7, Palatka 8, Bainbridge, Ga., 9, Troy, Ala., 10.
WARNER COMEDY: Sioux Falls, So. Dak., Nov. 28-Dec. 3.
WAIFS OF NEW YORK: Johnstown, Pa., Nov. 29, Greensburg 30.
VOS VOSSON: Burlington, Ia., Nov. 29, Davenport 30, Dubuque Dec. 1, Rockford, Ill., 2, Elgin 3, Chicago 4-18.
ZEKE THE CLODHOPPER: Rocksville, Ind., Nov. 29, Danville, Ill., 30, Paris Dec. 1, Mattoon 2, Shelbyville 3, Pana 5, Peki 6, McComb 7, Rock Island 8, Ottawa 9, La Salle 10.

OPERA AND CONCERT.

ABGIN OPERA: Evansville, Ind., Nov. 28-Dec. 3.
ALONZO HAICH: Wood River, Neb., Nov. 29, Gibbon 30, Kearney Dec. 3.
BOSTON OPERA: Marshalltown, Ia., Nov. 29, 30.
BOSTONIAN OPERA: New York city Nov. 7-Dec. 24.
BROOKE ORCHESTRA: St. Paul, Minn., Nov. 29, Red Wing 30, Winona, Minn., Dec. 1, La Crosse, Wis., 2, Eau Claire, 3.
BOSTON COMIC OPERA: Scranton, Pa., Nov. 28-Dec. 3.
CALHOUS OPERA: Livingstone, Mont., Nov. 30-Dec. 2, Bozeman 3.
CURRIER AND BARNEY OPERA: Carey, O., Nov. 30, Forest Dec. 1, Dunkirk 2, Ada 3.
CORINNE OPERA BURLESQUE: San Antonio, Tex., Nov. 28-30, Galveston Dec. 1, Houston 2, 3, New Orleans, La., 4-10.
DE WOLF HOPPER OPERA: Brooklyn, E. D., Nov. 28-Dec. 3.
DIGBY BELL OPERA: St. Louis, Mo., Nov. 28-Dec. 3, Evansville, Ind., 5, Terre Haute 6, Springfield, O., 7, Columbus 8-10, Louisville, Ky., 12-14, Indianapolis, Ind., 15-17.
FRANCIS WILSON COMIC OPERA: Brooklyn, N. Y., Nov. 28-Dec. 3.
FENCING MASTER: New York city Nov. 14—indefinite.
GEO. A. BAKER OPERA: Halifax, N. S., Oct. 17—indefinite.
HENRY MAPLESON OPERA: Troy, N. Y., Nov. 29, Utica 30, Albany Dec. 1-3, Trenton, N. J., 5, 6, Elizabeth 7.
LILLIAN RUSSELL OPERA: Chicago, Ill., Nov. 21-Dec. 3, Pittsburg, Pa., 5-10, Philadelphia 12-17.
MACKAY COMIC OPERA: Portsmouth, N. H., Nov. 28-Dec. 3.
McGIBENEY FAMILY: Sing Sing, N. Y., Nov. 29, Haverstraw 30, Newburgh Dec. 1, Goshen 2.
NASHVILLE STUDENTS (Wright's): Tama City, Ia., Nov. 29, Toledo 30, Nevada Dec. 1, Ames 2.
OLIVE MUSIC CONCERT: Cortland, N. Y., Nov. 29, Morristown, N. J., 30, Plainfield Dec. 1, Poughkeepsie, N. Y., 2, Washington, D. C., 3, 4, Richmond, Va., 5, Newport News 6, Portsmouth 7, Norfolk 8, Staunton 9, Brooklyn, N. Y., 12, Boston, Mass., 12, Newburyport 13, Orange 14, Southbridge 15, 16, Lawrence 17.
ORPHEUS-REYARD LYRIC ARTISTS: Escanaba, Mich., Nov. 29, Manistique 30, Sault Ste. Marie Dec. 1.
PAULINE HALL OPERA: Cincinnati, O., Nov. 28-Dec. 3, St. Louis, Mo., 5-10, Chicago, Ill., 12-Jan. 14.
ROBIN HOOD OPERA: Ann Arbor, Mich., Nov. 29, Jackson 30, Battle Creek Dec. 1, East Saginaw 2, Kalamazoo 3.
SOUSA'S NEW MARINE BAND: Worcester, Mass., Nov. 29, Springfield 30, Gloversville, N. Y., Dec. 1, Utica 2, Rome 3, Rochester 4, Auburn 5, Syracuse 6, Scranton, Pa., 7, Wilkesbarre 8, Allentown 9, Philadelphia 10, New York city 11.
TAR AND TARTAR: Brooklyn, E. D., N. Y., Nov. 28-Dec. 3.
THE ISLE OF CHAMPAGNE: New York city Dec. 10—indefinite.
TENNESSEE WARBLERS: Philadelphia, Pa., Nov. 29, Jersey City, N. J., 30.
WILBUR OPERA: Louisville, Ky., Nov. 28-Dec. 3, Indianapolis, Ind., 5-10, Columbus, O., 12-17.
WALTER EMERSON CONCERT: Logansport, Ind., Nov. 30.

VARIETY AND BURLESQUE.

BOSTON NOVELTY (Hart's): Martinsburg, W. Va., Nov. 29, Cumberland, Md., 30, Parkersburg, W. Va., Dec. 1, Chillicothe, O., 2, Portsmouth 3, Cleveland 4-10.
CITY CLUB BURLESQUE: New York city Nov. 28-Dec. 3.
FAY FOSTER BURLESQUE: Taunton, Mass., Nov. 29, Fall River 30, Woonsocket, R. I., Dec. 1, Norwich, Conn., 2, Westerly, R. I., 3, New Haven, Conn., 5-7, Meriden 8, Waterbury 9, Holyoke, Mass., 10, Athol 12, Fitchburg 13, Nashua, N. H., 14, Dover 15, Gloucester, Mass., 16.
FRENCH FOLLY BURLESQUE: Baltimore, Md., Nov. 28-Dec. 3, Washington, D. C., 5-10, Pittsburg, Pa., 12-17.
FIELDS AND HASSON SPECIALTY: Cleveland, O., Nov. 28-Dec. 3.
GUS HILL'S NEW YORK STARS: Newark, N. J., Nov. 28-Dec. 3, Philadelphia, Pa., 5-17.
GEORGE DIXON SPECIALTY: Philadelphia, Pa., Nov. 28-Dec. 3.
GUS HILL NOVELTIES: Detroit, Mich., Nov. 28-Dec. 3, Cleveland, O., 5-10, Rochester, N. Y., 12-17.
HARRY WILLIAMS METEORS: Cincinnati, O., Nov. 28-Dec. 3.
HYDE'S SPECIALTY: St. Louis, Mo., Nov. 28-Dec. 3.
HOWARD ATHENÆUM: New York city, Nov. 28-Dec. 3.
HARRY WILLIAMS' OWN: Brooklyn, N. Y., Nov. 28-Dec. 3.
IRWIN BROTHERS' SPECIALTY: Brooklyn, N. Y., Nov. 28-Dec. 3, Boston, Mass., 5-10, Philadelphia, Pa., 12-17.
LONDON SPORTS: Providence, R. I., Nov. 28-Dec. 3, Worcester, Mass., 5-10.
LENTON'S VAUDEVILLE: Richmond, Ind., Nov. 29, Hartford City 30, Marion Dec. 1, Ottawa, Ill., 3, Chicago 4-10, Grand Rapids, Mich., 12-17.
LESTER AND WILLIAMS BURLESQUE: Milwaukee, Wis., Nov. 28-Dec. 3.
MAY HOWARD BURLESQUE: Pittsburg, Pa., Nov. 28-Dec. 3.
MAY RUSSELL BURLESQUE: Troy, N. Y., Nov. 28-Dec. 3, Boston, Mass., 5-10, Providence, R. I., 12-17.
M. HENRY'S ENGLISH SWELLS: Glens Falls, N. Y., Nov. 29, Saratoga 30, Ilion Dec. 1, Little Falls 2, Boosick Falls 3, Troy 5-10, Albany 12-17.
MARIE SANGER: Chicago, Ill., Nov. 29-Dec. 3.
NIGHT OWLS BURLESQUE: Paterson, N. J., Nov. 28-Dec. 3, New York city, 5-17.
PARISIAN FOLLY BURLESQUE: Albany, N. Y., Dec. 1-3, Boston, Mass., 5-10, New York city 12-24.
REILLY AND WOODS: Washington, D. C., Nov. 28-Dec. 3, Pittsburg, Pa., 5-10.
ROSE HILL FOLLY: Reading, Pa., Nov. 29, York 30, Wilmington, Del., Dec. 1-3.
RENTZ-SANTLEY BURLESQUE: Altoona, Pa., Nov. 29, Johnstown 30, Uniontown, O., Dec. 1, Dayton 2, Indianapolis, Ind., 3, Chicago Ill., 5-10.
SAM DEVERE: Chicago, Ill., Nov. 28-Dec. 3, Indianapolis, Ind., 5-10, Washington, D. C., 12-17.
SEFTON-WATSON SPECIALTY: Oswego, N. Y., Nov. 29, Waverly 30.
TONY PASTOR: New York city Oct. 31—indefinite.
TURNER'S ENGLISH GIRLS: Ellensburg, Wash., Nov. 29, Tacoma 30, Seattle Dec. 1, Port Townsend 2, Victoria, B. C., 3, New Westminster 5, Vancouver 6.
VICTOR'S VAUDEVILLE: Brooklyn, E. D., Nov. 28-Dec. 3, New York city 5-17.
WEBER AND FIELDS VARIETY: Boston, Mass., Nov. 28-Dec. 3, Brooklyn, E. D., 5-10.

MINSTRELS.

AL. G. FIELD: New Orleans, La., Nov. 27-Dec. 3, Mobile, Ala., 5, Pensacola, Fla., 6, Montgomery, Ala., 7, Selma 8, Meridian, Miss., 9, Birmingham, Ala., 10.
AUGUSTINE: Presque Isle, Me., Nov. 29, Caribou 30, Woodstock, N. B., Dec. 1.
CLEVELAND: Lawrence, Mass., Nov. 30.
CHARLES E. SCHILLING: Virginia City, Nev., Nov. 29, Reno 30, Truckee Dec. 1, Grass Valley 2, Auburn, Cal., 3, San Bernardino 5, Redlands 6, Riverside 7, San Diego 8, Santa Anna 9, Arnheim 10, Los Angeles 12, Ventura 13, Santa Barbara 14, Bakersfield 16.
C. W. VREELAND: Ellsworth, Me., Nov. 29.
GORMAN BROTHERS: Evansville, Ind., Nov. 29, Terre Haute 30, Decatur, Ill., Dec. 1, Bloomington 2, Peoria 3.
GORTON: Pomeroy, O., Nov. 29, Athens 30, Gloucester Dec. 1.
J. H. HAVERLY: Leavenworth, Kans., Nov. 29, St. Joseph, Mo., 30, Topeka, Kans., Dec. 1, 2, Wichita 3, Denver, Col., 4-10, Aspen 12, Leadville 13, Colorado Springs 14.
PRIMROSE AND WEST: Lima, O., Nov. 29, Findlay 30, Toledo Dec. 1, Detroit, Mich., 2-4, Cleveland, O., 4-10.
SWEENEY, ALVIDO AND GOETZE: Phillipsburg, Pa., Nov. 29, Bellefonte 30, Ashland Dec. 1, Milton 2, Shamokin 3, Ashland 5, Girardville 6, Mt. Carmel 7, Pottsville 9, Bethlehem 10, Lambertsville, N. J., 12, Frankfort, Pa., 14.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Beatrice, Neb., Nov. 28-30, Lincoln Dec. 1-3, Kearney 5-6.
BARTHOLOMEW'S EQUINES: Cohoes, N. Y., Nov. 28-30, Amsterdam Dec. 1-3, Boosick Falls 5, 6, Westfield, Mass., 7, 8, Hartford, Conn., 9, 10, Providence, R. I., 12-17.
BILL NYE AND BURDETT: Flint, Mich., Nov. 30, Logansport, Ind., Dec. 2, Chicago, Ill., 3.
BRISTOL'S (W. H.) EQUINES: Portland, Me., Nov. 28-30, Lewiston Dec. 1, 2, Auburn 3.
DOWNIE AND GALLAGHER'S CIRCUS: Akron, O., Nov. 29, Dundee Dec. 1.
EDWARD MARO (Magician): Carrollton, Ill., Nov. 29, Olney 30, Charleston Dec. 1, Mt. Vernon 2, McLeansboro 3.
ELI PERKINS (Lectures): Louisiana, Mo., Nov. 29, Steelville 30, Butler Dec. 2, Higginsville 3, Lindsburg, Kans., 5, Pittsburg 7, Joplin, Mo., 8, Fort Smith, Ark., 9, Searcy 10, Jefferson, Tex., 12.
GIBBS AND KENNEDY: Elgin, Ill., Nov. 28-Dec. 3.
HOWORTH HIBERNICA: Pittsfield, Me., Nov. 29, Augusta 30, Waterville Dec. 1.
JAMES WHITCOMB RILEY: Boulder, Col., Nov. 24, Denver 30, Los Angeles Dec. 5, 6, Visalia 7, San Jose 9.
KELLAR (Magician): Philadelphia, Pa., Oct. 1—indefinite.
PROF. HERRMANN: Kansas City, Mo., Nov. 29, 30, St. Louis Dec. 5-10.
VICTOR LEE: Monticello, Ind., Nov. 29, 30, Goodland Dec. 1-3.
W. C. COUP: Chicago, Ill., Nov. 21-Dec. 17.

OPEN TIME.

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ALBION, N. Y.: New Grand Opera House, Weeks of Dec. 5 and 19.
ALEXANDRIA, LA.: Dec. 5-10, 26-31.
ATLANTIC, IOWA: Opera House, Dec. 26-31, Jan. 16-31.
CAMDEN, S. C.: Camden Opera House, Dec. 2-31, Jan. 2-20, 22-31.
CANAL DOVER, OHIO: Big 4 Opera House, Dec. 24-31, Jan. 23, 24, March, 17-31.
CLINTON, ILL.: New Fair Opera House, Dec. 5-17, 26-31, Jan. 2-14, Feb. 23-25.
COLUMBUS, KANS.: Columbus Opera House, Dec. 5-22, 25-31, Jan 2-23, 30, 31, Feb. 2-6, 21-28.
FAYETTEVILLE, ARK.: Dec. 21-24, Jan. 4, Feb. 4, 21-28.
GOUVERNEUR, N. Y.: Union Hall, Dec. 4-25, Jan. and Feb.
KEARNEY, NEB.: Kearney Opera House, Dec. 4-24.
KEY WEST, FLA.: San Carlos Opera House, Dec. 2-31.
LOCKPORT, N. Y.: Hodge Opera House, Weeks of Dec. 5 and 19.
LUZERNE, PA.: Houghton's Opera House, Holiday, dates open.
NIAGARA FALLS, N. Y.: Orpheus Park Theatre, weeks of Nov. 28, Dec. 5 and 19.
OWENSBORO, KY.: New Temple Theatre, Dec. 22-24, 26, 29.
POTTSTOWN, PA.: Grand Opera House, Jan. 10, 11, 14, 17-23, Feb. 1, 4, 13, 17, 18, 20-28.
PHŒNIX, ARIZ.: Devereaux Opera House, Dec. 29-31, Jan. 31, March 27, April 10.
SHAMOKIN, PA.: G. A. R. Opera House, Dec. 17, 22, 24, 30, 31, Jan. 2, 14, 16-24.
ST. JOHNS, N. B.: St. Johns Opera House, Jan. 2-10, 21-30, Feb. 2-25, March 1-10, 25-30, April 6-17.
TYRONE, PA.: Academy of Music, Feb. 2-4, 7-9, 21-23, 25-28, 25-27.
VINTON, IOWA: Watson's Opera House, Jan., Feb. and March.
WINCHESTER, KY.: Winchester Opera House, Dec. 5-10, Jan. 9-24, Feb. 2-28, March 6-31.

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Charles Leonard Fletcher, well-known in this city, has a congenial role as the enterprising villain, and certainly makes the most of it.—*Boston Post, Nov. 22.*

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